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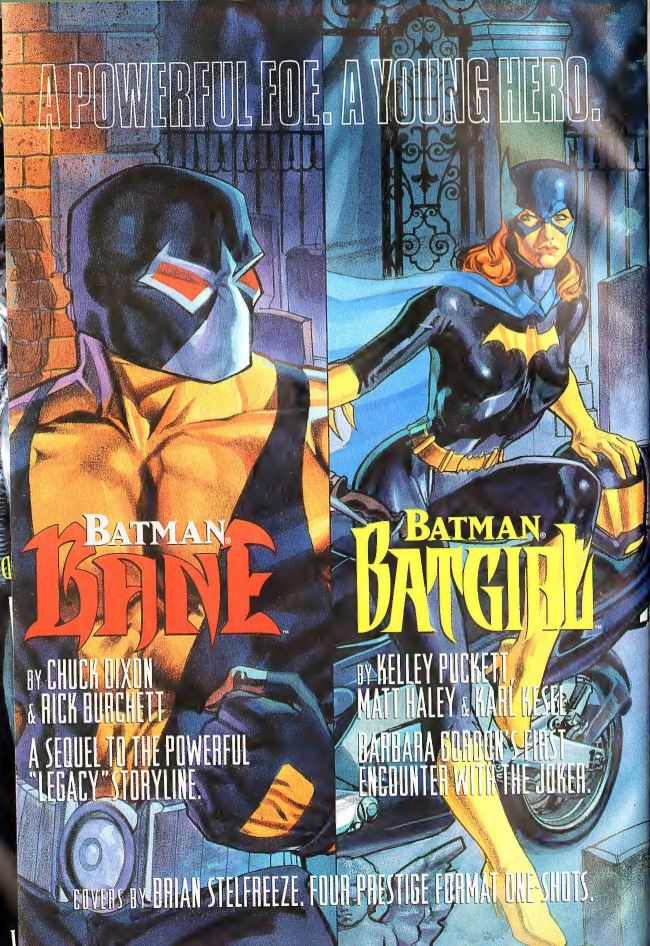
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OVERSTREET'S FAN CON

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1997 SUMMER MOVIE PREVIEW

Our man with the insiders tip to all that is Hollywood comes through again and serves up a big juicy plate of what's on the slate for the scorchin' summer movie scene of 1997!
by Benn "Let's Do Lunch" Ray

LETTER from the Editor

SUSPENDED:

THIS WILL GO ON YOUR PERMANENT RECORD

"Suspended." Unfortunately, that's a word not completely unfamiliar to me. Back in middle school, a creep had been riding me all year long (you'd be amazed at how many times in one day someone will call you "Ben Gay" if your name happens to be Benn Ray). Towards the end of the school year, his nagging had picked up in intensity, as if he wanted to make sure I had enough to last through summer vacation. On the way out of class one day, his verbal assault simply wasn't enough; he shoved me. That was it. I had it. So with one forceful and bloody punch I floored him, Beau Smith-style. We were pulled to the principal's office where we waited for our parents. He sat there quietly sobbing and bleeding from his nose; I sat there grinning. When my parents came in, all they were concerned about was my "Permanent Record," whatever the hell that was. I wasn't punished, my parents were very supportive. (I believe my father's exact words were "It's about damn time you fought back. I thought you were a sissy.") I received a 3-day vacation from school, and when I returned, I returned to friends, not people making fun of me.

By the time you read this, it'll be about 2 months since I took over as Editor of Gemstone Publishing (I started about halfway through issue #23 of **FAN**). My plan was to completely revamp **FAN** by issue #25. And, in fact, if you look closely through the issue you're currently holding in your hands, you'll see some of the changes already taking place. My plan was to strip away all the peripheral material, and focus on why you bought this magazine in the first place—comics. Regardless of whether or not you play video games, collect non-sports cards, are into sci-fi, whatever, you picked up **FAN** for one main reason: the comics.

Before all these sweeping changes could be made, however, the decision to suspend **FAN** was announced. The first thing I did was call my parents and tell them I had been suspended, and in their usual way, they were supportive. (My father's exact words were, "You've been nothing but trouble ever since middle school.")

So what does "suspended" mean? I don't know. If it goes on my "Permanent Record," so what. I've made it this far with a lot worse on it. Maybe **FAN** will be back one day, and if it does return, it'll return to a hobby full of friends.

Until then, keep an eye out for us. We will be back sooner than you think with a new publication. Our plan is to give you a magazine that provides you with all the information you need about comics, you know, the main reason you pick up magazines like **FAN** in the first place. Whether it's the prices listed in the Overstreet Price Guide, collecting tips, reviews of new comics, market reports or simply a conversation with your favorite creator, you'll get everything you need out of our next publication if you're into comics (and you wouldn't be reading this now if you weren't). I'd tell you more, but I don't want those "other guys" to jump on our bandwagon again (remember, we are the ones who invented the comic price guide). So look for us again in a few short months.

Until then, you've got a great issue of **FAN** to get you through, from Hart Fisher's tips for Indy survival to the lowdown on Amalgam to the conclusion of our 2-part Toy Fair Special Report. And remember, if something goes on your "Permanent Record," it doesn't matter. No one knows what a "Permanent Record" is anyway.

FAN

www.gemstonepub.com/fan

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Overstreet's FAN, Volume 1, Issue 24, April, 1997. Published monthly by Gemstone Publishing, Inc. 1966 Greenspring Dr. Timonium, MD 21093 © 1997

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Printed in Canada

Letters and other correspondence should be sent to: FAN Mail, Overstreet's FAN, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093.
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Subscriptions to FAN are available at a rate of $39.95 per year ($60.00 Canadian). All payments in U.S. funds only. Please inquire for foreign subscriptions. Comic shop customers should purchase FAN at their local comics shop.

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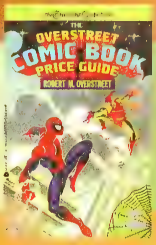
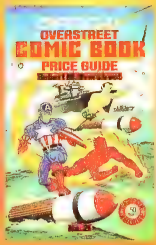
Dear Fan . . . Dear Fan . . . Dear Fan . . .

DEFINING COMICS HISTORY.



When **The Overstreet® Comic Book Price Guide** started in 1970, **The Amazing Spider-man #1** sold for $5.00, and **Action Comics #1** went for $300.00.



The Market has seen a lot of changes since then, and there are more changes coming. But there is one constant: Overstreet Comic Book Pricing *Guides* the way.

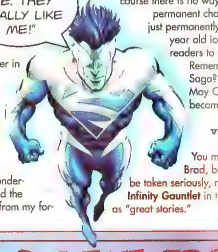
WATCH FOR DETAILS SOON ABOUT OUR NEW PUBLICATION.

MAKING A CASE FOR THE FORMER MAN OF STEEL

Dear FAN,

Upon seeing the new Superman costume my initial reaction is, "cool." Before I get flogged with wet noodles by a multitude of "S" fans, let me explain. When I began collecting eight years ago, superheroes were my only concern. As time went, so did the stories and originality of those titles (although my all time favorite story-line of any comic is the Return of Sin Eater in **Spec. Spidey**). Frustrated with lack of any depth in hero stories, I turned to smaller press titles such as **Poison Elves**, **Bone**, **Strangers in Paradise**, **Scud** and many others. These wonderfully written titles healed the scars of betrayal I felt from my former favorite publisher, Marvel. Excessive polybags, the ruination of what were originally great stories for cash (eg. **Infinity Gauntlet**), are even more reasons to abandon the superhero genre. While DC is not Marvel, the whole superhero gig was suffering from banality. Thankfully DC is trying to repair the extensive damage done by the Marvel Machine. **Zero Hour**, the new Green Lantern, and the updated Aquaman, are all making great attempts to win back the imaginations of lost superhero fans. While not all worked (Azrael as Batman...shudder) at least DC is striving for some originality. As long as this Superman change is not permanent, why not give it a chance? Of course there is no way this can be a permanent change. You can't just permanently change a 60 year old icon and expect readers to embrace it. Remember the Clone Saga? Good luck DC. May Clark Kent never become your Ben Reilly.

Brad Brown
via the Internet



You make a good case Brad, but if you want to be taken seriously, never mention **Infinity Gauntlet** in the same sentence as "great stories."

THERE'S ALWAYS REAL ESTATE...

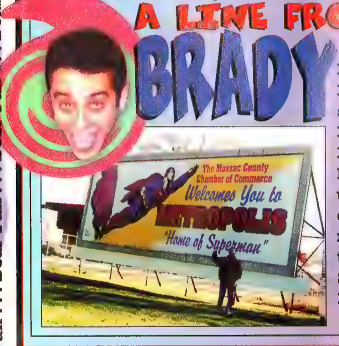
FAN,

I know Marvel is having money problems. Is Milestone going under? If so, is this a sign that the comic book industry is in trouble? I'm worried because I want to try to break into the business. Should I look for a new future?

Jerry in sunny Florida

Yeah, Marvel's having a bit of a rough time and the Milestone comic line is no more. As far as the comic industry being in trouble? Well, there are those that say there have been worse times and are optimistic enough to predict growth in the years to come. Not to cop out, but with this "hobby-turned-industry" you never know what's going to happen next and you always have to keep one eye behind you and one eye right out in front (you'd think that'd be difficult to do, but all it takes is years and years of practice).

A LINE FROM BRADY



Former FAN staffer Brady Darvin, living it up in the cultural mecca that is Southern Illinois.

"WHAT I REALLY WANT TO DO IS DIRECT!"

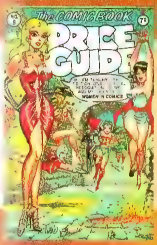
Dear FAN,

I am interested in becoming an artist for a comic studio. I was an Art Major at the University of Central Arkansas (Scottie Pipen's old school) for three years. I dropped out of that program to get into my other passion, History. I graduated in December of 1996 and am anxious to start my life. What do studios look for generally, and how do I get reviewed? I would appreciate any advice I could get.

Sincerely,
Matt Lloyd
Conway, AR

Little confused here Matt; you dropped out of Art to dive into History yet you still want to work in comics? If that's the way I understand it, I would get a portfolio together and shop it around at any of the major conventions this summer. If you can't get out to Chicago, San Diego, or the rest, prepare copies of your stuff (never send originals) and pop them off to anyone and everyone you can. Good luck!

DEFINING POWER.



When they ask *"What's it Guide for?"* we're *The Guide* they're talking about.

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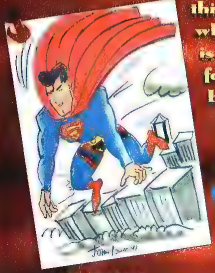
FAN GALL

As this is the last issue of Overstreet's FAN, we thought we'd do something a little different this month. Instead of picking what we consider to be the best out of the batch, we're giving something to everyone. As for what that "something" is—we don't know. But for all involved, stand by those mailboxes.



SUPERMAN
John Powers
Orlando, FL

SUPERMAN AND BATMAN
John Occhiuto
New York, NY

?????
Jason Teate
Auburn, AL

CAP AND CABLE
Thomas L. Mason
Gosnell, AR

WOLVERINE
Chris Ross
Marion, OH

ANGELA
TIFFANY A. JOHNSON
Baltimore, MD

E R Y

SHAFT
Angel Vega
Trenton, NJ

BATMAN AND SPAWN
Will[illegible] Carlisle
Lo[illegible], MA

CAPTAIN AMERICA
Rick Blackwell
Plainville, MA

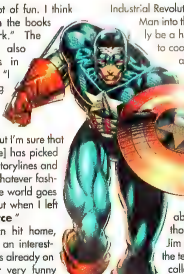
THE LOONEY TUNES MEET THE BAT-CREW
Adam H. Pyzdrowki
Folto, NY

All winners will be placed on the the FAN refrigerator Hall of Fame

LIEFELD OFF HEROES REBORN

*March the 3rd was the official date; Liefeld was out. On March the 4th, Marvel handed ca-Heroes Reborn founder Jim Lee control of the former Liefeld titles, **Captain America** and the **Avengers**. While pursuing the story of just what the hell happened, we were unable to speak with Rob Liefeld, so we turned to his partner in the Heroes Reborn venture, Jeph Loeb, to get his reaction to Heroes Rearranged.*

"Clearly it was a business decision," explains Loeb, "In the movie business, when a new president takes over a studio, he looks at the slate of pictures and makes a decision. The administration which was in place when Rob made his deal was no longer there and I think the new administration was not interested in continuing that deal." But it's more than that to Loeb, "At the end of the day, we've become a business about business. What we were doing on Heroes Reborn was having an awful lot of fun. I think people saw that in the books and in the work." The abruptness of it also leaves a sadness in Jeph, as he notes, "I didn't like leaving the **Avengers** in the middle of a story, Ant-Man inside the Vision, but I'm sure that the people Jim [Lee] has picked will pick up those storylines and continue them in whatever fashion they see fit. The world goes on. I found that out when I left **Cable** and **X-Force**."



As the cancellation hit home, Loeb was put into an interesting situation, "I was already on **Iron Man**. I felt very funny about doing that because of the natural/friendly rivalry between the four books. I went to Rob and said 'How do you feel about this?' He said, 'Now that it's after issue #6, once the Industrial Revolution had sort of blended Iron Man into the Avengers, this would really be a help. It would help us be able to coordinate to #12 better.' It was always intended that #12 be a crossover where we fight Galactus. So that was the play, and with me writing three out of the four books, I would obviously have a great deal to say about what was going on in those situations, even though Jim and Rob were plotting. Then the termination happened and Jim called and asked whether or not I would stay on **Cap**, with no artist mentioned, and asked whether Ian [Churchill] and I would stay on the **Avengers**." Loeb had a choice to make, "The

THE HA

The nominees are in and the winners of the 1997 Harvey Awards will be announced at WonderCon on April the 25th in Oakland California. What follows is a partial list, so on with the show!

BEST WRITER

- Kurt Busiek for **Kurt Busiek's Astro City** (Homage)
- Dan Clowes for **Eightball** (Fantagraphics Books)
- Garth Ennis for **Preacher** (DC Comics/Vertigo)
- Alan Moore for **From Hell** (Kitchen Sink Press)
- James Robinson for **Starman** (DC Comics)

BEST ARTIST

- Charles Burns for **Black Hole** (Kitchen Sink Press)
- Mike Mignola for **Hellboy: Wake the Devil** (Dark Horse Comics)
- Alex Ross for **Kingdom Come** (DC Comics)
- Steve Rude for **Nexus: Executioner's Song** (Dark Horse Comics)
- Mark Schultz for **Xenozoic Tales** (Kitchen Sink Press)

BEST CARTOONIST

- Charles Burns for **Black Hole** (Kitchen Sink Press)
- Dan Clowes for **Eightball** (Fantagraphics Books)
- Frank Miller for **Sin City** (Dark Horse Comics)
- Jeff Smith for **Bone** (Image Comics/Cartoon Books)

- Chris Ware for **Acme Novelty Library** (Fantagraphics Books)

BEST COVER ARTIST

- Dan Clowes for **Eightball** #17 (Fantagraphics Books)
- Glenn Fabry, **Preacher** #17 (DC Comics/Vertigo)
- Dave McKean,

...thing I obviously did was go to Rob and say 'How would you feel about this?' Rob said, 'You gotta do what you need to do; it's not my game anymore.' I wrestled with it, but the problem was that I didn't have a lot of time to decide; they [Lee & Co.] needed to move right away. Jim was generous to give me a few days to think about it."

Think he did, and gave the only answer he could, "Write **Batman** as an example. Tim Sale is my partner, and if for any reason DC were to come to us and say 'Jeph you can continue but Tim you've got to go,' I wouldn't give it a moment's thought, 'That's great guys, but this is a project that I began with Tim and will end with Tim.' I've very much felt that way with Rob. He gave me an enormous break by putting me on two high-profile books, and he was my partner. The thing that I said to Jim was if for any reason they [Marvel administration] came to him and said that Brandon was unacceptable, I think Jim would have a problem continuing. Jim was great and understood all that, and supported it."

As for the status of **Captain America** and the **Avengers**? According to WildStorm sources, starting with **Cap** #7, which will be an "album-style" issue featuring a variety of artists, James Robinson will be seeing the character through to the end of Heroes Reborn. He will be joined on **Cap** #8 by artist Joe Bennett. Walter Simonson will be writing the **Avengers** and artist Mike Ryan will be there with him as the title heads towards the end of Heroes Reborn. Whatever, and whenever, that may be.

—J. Patrick Rybandt

RVEYS!

Cages #9 (Kitchen Sink Press)
• Alex Ross, **Kingdom Come** #1 (DC Comics)
• Mark Schultz, **Xenozoic Tales** #14 (Kitchen Sink Press)

BEST NEW SERIES

• **Barry Windsor Smith Storyteller** by Barry Windsor Smith, edited by Diana Schutz (Dark Horse)
• **Berlin** by Jason Lutes (Black Eye Productions)
• **Leave it to Chance** by James Robinson and Paul Smith, edited by Jonathan Peterson (Homage)
• **New Love** by Gilbert Hernandez, edited by Gary Groth (Fantagraphics Books)
• **Terminal City** by Dean Motter and Michael Lark, edited by Shelly Roeberg (DC Comics/Vertigo)

BEST CONTINUING OR LIMITED SERIES

• **Kurt Busiek's Astro City** by Kurt Busiek and Brent Anderson, edited by Jonathan Peterson (Homage)
• **Black Hole** by Charles Burns, edited by Phil Amara and Robert Boyd (Kitchen Sink Press)
• **Eightball** by Dan Clowes, edited by Gary Groth (Fantagraphics Books)
• **Hellboy: Wake the Devil** by Mike Mignola, edited by Scott Allie (Dark Horse)
• **Kingdom Come** by Mark Waid and Alex Ross, edited by Dan Raspler (DC Comics)

BEST SINGLE ISSUE OR STORY

• **Acme Novelty Library** #7 by Chris Ware, edited by Kim Thompson (Fantagraphics Books)
• **Black Hole** #3 by Charles Burns, edited by Robert Boyd (Kitchen Sink Press)
• **Eightball** #17 by Dan Clowes, edited by Gary Groth (Fantagraphics Books)
• **From Hell** #10 by Alan Moore and Eddie Campbell, edited by NC Christopher Couch (Kitchen Sink Press)
• **Xenozoic Tales** #14 by Mark Schultz, edited by David Schreiner and NC Christopher Couch (Kitchen Sink Press)

SHAWN'S SIDEBAR

by Shawn Spurlock

Hey Kids! Finally freed from the leaden shackles of "market reporting," I had originally intended to use this new platform to give the world the great American novel...ten sentences at a time. Unfortunately, the news of impending suspension came, and I was forced to scrap this bold plan to change the face of literature. However, I don't want you, my dear readers, lamenting my fate. Thus, the world may be deprived of what would have undoubtedly become recognized as one of the great works, but I want you to rest easy, knowing that I have that much more time to play **Diablo**. Let's commence to rantin'!

• Boy, that **Witchblade** sure is Hot! Hot! Hot! (*Sorry, force of habit...*)

• The Ministry of Information has an important announcement to make. Greece shot first, those walls in Bespin were always wobbly, no amount of alteration was able to fix *Jedi*, and we're nearing the end of our four year visit with Eurasia. Double plus good work, all!

• "Hi Freeze, I'm Batman." Could someone please BIFF! beat some damn POW! sense into ZAP! that Joel Schumacher guy?

• Marvel, the mother of all comic companies, was unfortunately unable to carry Rob Liefeld to term. In related news, Marvel also proclaimed that they were about to change the face of the comics industry by launching "Heroes World Reborn." No details were given, but sources indicate that both UPS and Federal Express have signed 12 month contracts.

• They live, we sleep.

• Nude covers—truly an oxymoron, emphasis on the moron. Hey kids! Is it a valiant cover if you use your left hand?

• *Babylon 5*...it's a reason to live. No Prime Directives, no holographic characters, and no Wesley Crusher. *B5* is fascinating, complex, and just well...and truly bitchin'. A word of advice to those loyal "Trekkers" who refuse to submit—live long and snap out of it.

• Has anyone noticed that the **Challengers of the Unknown** is exactly what the **X-Files** comic should be like?

• Many people come to me and they say, "Shawn, what are the funny books that you like to read?" I say to them: **Acme Novelty Library**, **Starman**, **Batman: The Long Halloween**, **Sin City**, **Preacher**, **Strangers in Paradise**, **Astro City**, **Milk and Cheese**, **Leave it to Chance**, **Frank**, and **JLA**. Of course, I sometimes just reply, "anything by Nabokov," but I find that this just tends to confuse and dismay.

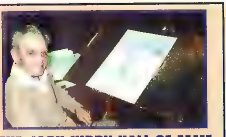
• One final note: a sincere word of thanks to Joe, the guy who dragged me into all of this, and to all of the people who wrote in to say nice things about me—your checks are in the mail. If you'd like to contact me in order to argue with me, berate me, or if you're just a guy who happens to be in charge of a magazine or something, you can reach me at: 1037 Howell Place, Suite 604, Aurora, IL 60505-5773.

BEST GRAPHIC ALBUM OF ORIGINAL WORK

- **Fax From Sarajevo** by Joe Kubert, edited by Bob Cooper (Dark Horse Comics)
- **Joyride** by Carol Lay, edited by Phil Amara (Kitchen Sink Press)
- **Suckle: The Status of Basil** by Dave Cooper, edited by Gary Groth (Fantagraphics Books)
- **Waiting For Food: Restaurant Placemat Drawings** by R. Crumb, edited by Hansje Joustra (Kitchen Sink Press)
- **Will Eisner Sketchbook** by Will Eisner, edited by NC Christopher Couch (Kitchen Sink Press)

BEST NEW TALENT

- Jessica Abel (**Artbabe**, Self-published)
- Rodolfo Damaggio (Artist, **Green Arrow**, DC Comics)
- Walt Holcombe (**King of Persia**, Self-published)
- John Mueller (**Oink: Heaven's Butcher**, Kitchen Sink Press)
- Gary Shipman (**Pakkins' Land**, Caliber/Tapestry)



THE JACK KIRBY HALL OF FAME

Retroactive Kirby Hall of Fame Nominees

- C.C. Beck
- William Gaines

Kirby Hall of Fame Lifetime Achievement Nominees

- Gil Kane
- Joe Kubert

International Kirby Hall of Fame Nominees

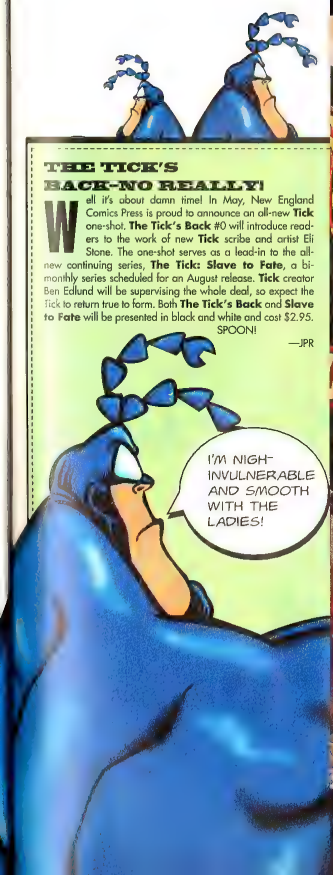
- Moebius

THE TICK'S BACK-NO REALLY!

Well it's about damn time! In May, New England Comics Press is proud to announce an all-new **Tick** one-shot. **The Tick's Back** #0 will introduce readers to the work of new **Tick** scribe and artist Eli Stone. The one-shot serves as a lead-in to the all-new continuing series, **The Tick: Slave to Fate**, a bi-monthly series scheduled for an August release. **Tick** creator Ben Edlund will be supervising the whole deal, so expect the Tick to return true to form. Both **The Tick's Back** and **Slave to Fate** will be presented in black and white and cost $2.95.

SPOON!

—JPR



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NEIL GAIMAN MOVES TO PET TRADING

The Day I Swapped My Dad For Two Goldfish is the name of the newest book by Neil Gaiman, though it's not based on his own childhood. "I have to confess that I never swapped my Dad for any manner of domestic livestock," says Gaiman with a smile. "On the other hand, the beginning was based on my kids circa 8 years ago. There was a point when Mike was probably about 8 and Holly was about 5, where he once turned to me in exasperation and said, 'I wish I didn't have a dad! I wish I had...' and there was this pause, you could hear him sort of sputtering for something, and he said, 'a goldfish!' and walked away. I just thought that was a wonderful line."

And the book that line inspired, available from White Wolf, is equally as wonderful. A mix of clever, true-to-life dialogue, under-stated narration, and exceptional Dave McKean art, **Goldfish**, though marketed as a "children's book," is extremely enjoyable no matter what age you are. As Gaiman explains, "That's what I was hoping, that it would be something that would work fine for kids on one level and fine for adults on another level. And that was also what I loved about what Dave did. Artistically, well sure it's art. But it's also completely comprehensible, and it's also this wonderful combination of line art and collage and computer and photo. It's all the stuff you'd expect from Dave."

But if you still think this isn't a book for comic fans, you'd be very wrong on that count. "One of the things I love about **Goldfish** is that *it is* a comic," adds Gaiman. "And that really is Dave, not me; that he's managed to take this thing and do something that is a genuine, honest to goodness, panels-and-word-balloons comic that you can also read out loud, that just sort of contains all the rhythms of the thing. I love doing it at readings. It's one of the few things I will always do whenever I do one of those Comic Book Legal Defense Fund readings. It's wonderful, partly because of the flatness of the dialogue. But also partly because you watch adults starting to turn into five year-olds again. They laugh in all the right places. It's just one of the most immensely fun things to read aloud."

—Christopher Woodward

Writer Alan Moore and artist Dave Gibbons, creators of DC's famed Watchmen, are teaming up again for the first time since their groundbreaking 1986 8/ limited series.

This first re-teaming of the duo was scheduled to take place in **The Spirit FAN Editions** #1-3 which were to be polybagged with **Overstreet's FAN** #25-27. Now that **FAN** is suspending publication following this issue, those plans have changed.

Kitchen Sink Press will now be publishing the three **FAN Edition** comics as **The Spirit—The New Adventures** #1, the first of what is now a five-part mini-series. The scheduled covers for the **FAN Edition** series, by Dave Gibbons, Brian Bolland and Alex Ross, will all see print during the run of the series, as will the planned variants by **Spirit** creator Will Eisner.

"I was very sorry to hear of the suspension of **FAN**," said KSP editor Catherine Garnier. "From the beginning everyone at **FAN** has shown an enormous amount of enthusiasm and support for **The Spirit FAN Editions**. I appreciate all their efforts, and I regret we will not be able to continue this valuable partnership. However, Kitchen Sink Press will going forward with the storyline that Alan Moore and Dave Gibbons developed for the **FAN Editions**."

Garnier said that the three origin stories, all from different points of view, will be combined into the first issue of the new creator-jam series. **The Spirit—The New Adventures** will also feature the work of Neil Gaiman, Mike Allred, Eddie Campbell, Mark Schultz, Geof Darrow, Paul Pope and many others.

"We couldn't ask for a better first issue than this," Garnier said. "I'd like to thank **FAN** for making it possible."

—J.C. Vaughn

LOEB GETS THE TAP AND TAKES OVER IRON MAN

Even before the announcement of Rob Liefeld's "cancellation," Jeph Loeb was planning on taking over for Scott Lobdell on **Iron Man**. "I jumped in on #7, which Scott had plotted; I had worked that way with Scott in the past a number of times and really, really enjoy that. That was how Scott lassoed me in, he was going to plot and I was going to script. Then Scott moved on so I wound up plotting as of **Iron Man** #8." As for Loeb's plans for the armored Avenger? Well first there's gonna be a big fight! "It's been since **Iron Man** #2 that there's been a knock-down, drag-out issue. So what better way of doing this than in issue #8 to do Iron Man vs. Rebel. Rebel has some very definite issues with Iron Man, and Tony Stark in particular. We come out of the battle in issue #9 and...how do I put this, Rebel's life is in jeopardy, let's put it that way." We finally get to know a little more about the mysterious Rebel, who made a brief appearance in **Iron Man** #1. "What we're going to do is look into Rebel's life. Who Rebel O'Reilly was, and how he wound up in the armor in the first place. We'll learn about a mission that he went on even before **Iron Man** #1 that Tony didn't even know about." Once that's all cleared up it's time to take on HYDRA. "In 5 ll be [issue #10] the first assault on HYDRA. We've been dropping hints in the story that HYDRA is controlled by the Mandarin, and now we've taken another twist. We've all seen the Mandarin as a dated, Yellow-Claw stereotype, so we thought it'd be interesting if there was someone else behind the curtain pulling the Mandarin's strings."

All through these issues, the end is drawing near, "We're going to be seeing, in the latter issues of **Iron Man** and hopefully all the books, the coming of the Herald's. What always seemed amusing to us is that when Galactus was going to eat the Earth, all he had to do was just hook up a big giant thing on top of the Baxter Building. We're going to have these giant *ID4* kind of pods that start appearing. Those pods will give each of the teams a place to go and in the course, confront the Herald's. So it's not just a whole bunch of people going up against Galactus—which would seem to be one of the great yawn's of all time."

—JPR

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INDY PRESS PROFILE

BRAINSTORM COMICS

Brainstorm Comics was founded in 1993, according to Publisher Kirk Lindo, due to his "growing frustration of trying to find freelance work in the field." Lindo had left a full time gig at another comic company in order to try to find freelance work, but getting an editor to look at your book in the days of the early nineties glut was a tall order.

Along came suggestions from both his wife Michele and friend Scott Harrison that he try his hand at publishing on his own. Thus Brainstorm Comics was given birth. The company had a slow start until they stumbled upon their first hit title, the vampire anthology **Vamperotica**. Including **Vamperotica**, the company has to date produced such diverse fare as **Luxura** (a spin-off of **Vamperotica**'s lead female character), **Legends of Luxura**, **Skynn & Bones**, **Hammer Girl**, **Intrazone**, **Sweet Lucy**, **Vampfire**, **Bloodhunter** and **The Dark Fringe**. Lindo has worked with such notable creators as Mitch Byrd, Jim Balent, David Quinn, Adam Pollina, Jimmy Palmiotti, Buzz, Fauve, and Everette Hartsoe

According to Lindo, Brainstorm was originally created as a haven for creator-owned projects in order to give each creator a voice and put 100% behind each project in order to capture reader's attention. Ironically, it was Lindo's own creator-owned contribution to the company, **Vamperotica**, that captured readers to the greatest extent Including all the various versions available, **Vamperotica** #1 has circulated in excess of 35,000 copies. It was when the order for the second issue came in higher than for the first issue (a relatively unheard of phenomenon in the Direct Market) that Lindo knew he was building an audience for his creation.

While the title is an anthology book, it has been the lead character Luxura that has generated the most attention from readers so far, and that has led to two spin-off books, **Luxura** and **Legends of Luxura**, which was an all-ages, three-issue mini-series. The company's first foray into color publishing was **Luxura** #1, which was the company's best-selling book to date. That success prompted

ARTIST UP FRONT:

In the short time Tony Shasteen has been working in comics, he's earned a reputation for himself as a brilliant illustrator of the female figure, virtually defining the look of the modern Vamperotica and the "pinup." FAN caught up with Shasteen and asked the artist some questions he could really sink his teeth into...

How did you launch your career with *Vampirella* in 1992?
I got out of the army and decided I wanted to draw comic books. I practiced for about four months, got some pages together and went to this show in Manhattan. Neal Adams offered me a job with Continuity, and Harris did too. I wound up calling Harris back first, and that was my first assignment ("The Dracula War," **Vampirella** #1, 2, and 4).

Wow, quite a first leap into the industry. Since then, you've returned to the character with *Vampirella Strikes* #6, including the variant cover.
There was talk about doing a mini-series around that, so maybe one day. I really enjoyed doing that variant cover (laughs).

I can imagine. Then there were the pages in *Sad Wings of Destiny*, and the *Vampirella Strikes* Annual. I assume you'll be sticking with Vampi for the future as well.
I hope to work on her as much as possible. She's my favorite female character, and actually, I'm set to work on a planned crossover with another popular female character. Let's just say "she" and Vampirella should make a good team.

Just to prove that it's not all-Vampi, what other projects do you have coming up?
There's a **Spider-Man** paperback that I just finished drawing, and that's through Byron Preiss. I have a child abuse story coming up in **Negative Burn**. Then there are the Blood Twins, based on a girl I met at a comic book show. I also have creator-owned characters with my friend Grey, and mine is named Sheba, a different kind of vampire. Grey used to work at Defiant on **The Good Guys**, and he does incredible work, so we'll be shopping that around. We'll also be traveling to Asia and Africa among other countries to promote it. I'd also like to do something with **Razor**.

Let's backtrack a bit. Were you into comics as a kid?
Yes, and science fiction as well. My first

Lindo to subsequently publish six issues of **Vamperotica** in color.

Ironically, readers then wrote in stating that they preferred the book in black and white, and it has been published that way since. Lindo says he gets the vibe from fans that they "like to see the fine details of the artwork that black and white brings out," thus the company's change back to the colorless versions.

For 1997, Lindo feels that Brainstorm is evolving into exactly what he had envisioned from the start. The company has acquired the rights to Spoof Comics, and they'll be resurrecting the title, publishing both old and new material from that property. In addition, a number of creator-owned projects will be coming to or continuing from Brainstorm in 1997. Continuing in '97 will be artist/writer Fauve's **Vampfire**, which Lindo says has been, "building a nice audience over the first three issues we've published." Sandra Chang will also lend her talents to the Brainstorm roster, writing, drawing, and coloring an all-ages, science fiction title called **Akemi**. Cindy Johns' previously published humor title **Blonde Avenger** and Paul Abrams' **Hell's Maiden** round out the creator-owned list.

When asked what the main thrust for Brainstorm's future is, Lindo says it's to eventually, "grow up to became like Dark Horse." By that, Lindo says he aims "to publish a variety of products, including licensed projects and creator-owned efforts, as well as a resurrecting of older properties." He says that giving readers what they're looking for is what he fully intends to do, stating "I don't want to publish just one type of comic, I'd like to be able to satisfy a diverse cross-section of dedicated comic readers."

LOUIS SMALL, JR.

artistic influence was Al Capp and Li'l **Abner**. Curt Swan's **Superman** and Neal Adams' **Batman** were also key figures for me. But the first person I consciously imitated was John Buscema.

Was *Vampirella* a favorite when you were younger too?

When I was in junior high, I picked up my first Warren Vampi and liked it back then. For me, the ultimate Vampi artist was Jose Gonzales, and I try to keep my rendition true to his, but not exact.

You've virtually defined the modern look of Vampirella as much as Jose Gonzales established the now-classic image.

Thank you. What most people don't realize is the way I draw Vampi. There are two women I know in Australia, and I use their faces for reference. They are the face of Vampirella. The ultimate Vampi body is a friend of mine who lives in Arizona, and I've photographed her for that every once in a while, as well as some models in New Jersey.

You mentioned a trip to Europe. Even with your artistic commitments, you travel extensively don't you?

Traveling is a driving passion. While I was in the army, wherever I was stationed I decided to go to another country, and during my career I hit maybe 27 countries. I'm still doing it as a comic book artist, finding models for different projects. I try to go somewhere in the U.S. every other week, and another country two or three times a year--I've gotten used to drawing in hotels and on planes.

Are you happy your career so far?

Yes, but I realize if I don't go out and look for certain things, I don't get exactly what I want. So far, I've never been out of work for the past four and a half years--there's always more than too much to do, between the comics and the commissioned artwork assignments I get from overseas. But now I'm going to take a firm grasp of my future with Vampi and the other characters. I'm going to be in control.

—Arnold T. Blumberg

FAN FORECAST

DEADPOOL #1 (ongoing series)

MARVEL COMICS
Cover Date: January, 1997
Writer: Joe Kelley
Artist: Joe McGuinness (pencils)
Current Guide Price: $2.99 (which, by the way, is cover price)

The "merc with a mouth" has been quite popular since the days where he was running around hassling the New Mutants and X-Force. After a couple of mini-series, he finally got his big break with an ongoing series. Writer Joe Kelley is having fun with the character and artist Joe McGuinness is backing that up with his quirky and moderately cartoony pencils. The whole package works and this looks to be the team that'll put Deadpool on the map for years to come. Check it out!

FAN FLASHBACK

TERMINATOR: ONE-SHOT

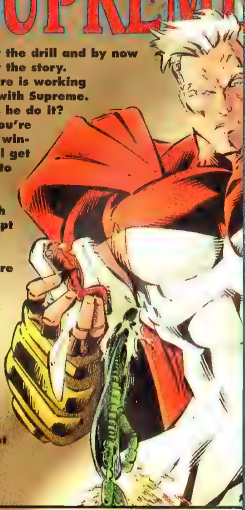
DARK HORSE COMICS
Cover Date: July, 1991
Writer: James Robinson
Artist: Matt Wagner
Current Guide Price: $5.95 (cover price)

Now this is a flashback! Amid all the endless *Terminator* products that DHC produced, this book still stands out as one of the best. Fledgling comic writer James Robinson took a stab at the *Terminator* mythos and produced a highly entertaining story. Set in the time of the first film, this one-shot tells an untold tale of the second Terminator that went back in time to eliminate Sarah Conner. Coupled with the amazing art of Matt Wagner, this baby's a beaut! A surprise also awaits you half-way through with a special pop-up for play-at-home fun.

contest

BEHIND THE SCENES

THIS MONTH... ALAN MOORE AND SUPREME



You know the drill and by now you know the story. Alan Moore is working wonders with Supreme. How does he do it? Well, if you're the lucky winner, you'll get a chance to find out. The prize this month is the script to the very first Alan Moore issue of Supreme, signed by the man himself! It's going out to one winner, so get those entries out now!

Just send your entry to Gemstone Publishing, Inc., Behind The Scenes...Supreme, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

Your opinions: All entries become the property of Gemstone Publishing, Inc. and cannot be returned. Entries must be received by June 1, 1997, which is the closing date of the contest. Winners will be announced no later than June 15, 1997. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. Normal FAN contest rules apply. All taxes and obligations are the responsibility of prize winner.
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IN THE FUTURE,

by Robert J. Sodaro

With the advent of the easy-to-use Web browsers, and simplified home page designer kits, even the smallest of comic book companies can have its own Website.

DC Comics was one of the first of the "Big Boys" to set up shop on AOL (back in '94), Tekno Comix (while it was still publishing), had a site on Prodigy, WildStorm has been up for a while (as a standalone), as well as numerous smaller publishers. Both Acclaim (Prodigy), and Marvel (AOL) joined in '96, with Penthouse Comix and Harvey (standalones), coming up close behind. What are we talking about? Why the internet of course. The race is on not only to have the hottest property and the biggest sales and licensed products, but to have—not only a Website and home page—but an on-line access to your company as well.

Welcome to the cutting edge of the 21st Century.

WHY THE NET?

Given the growing accessibility to the Net, and the growing number of individuals accessing the Web, it is understandable how many businesses, both big and small, are setting up home pages. On the Internet, it doesn't matter if you are a giant like Marvel or DC, a smaller publisher like Lightning or Halloween, or a self-publisher with your own creator-owned project like Hepcats. On the Internet, everyone is equal, and "coolness" is determined by what's available on your site and what hotlinks (jumps to other sites) you have.

While it is a given that Marvel and DC can afford to spend loads more money than either Steve Zyskowski (Lightning Comics), or William Christensen (Avatar Press), on virtually anything, the very fact that anyone with a computer can log on to the Net and surf over to Zyskowski's or Christensen's sites just as easy as they can to Marvel's certainly levels the playing field.

For comic book companies with home pages on the Net, anyone with a decent Web browser can set up a search and locate virtually any comic book publisher, log onto its site, and check out what the company has to offer. Once there, surfers can choose to download info on the company, comics, flip through back issue listings of the company's various titles, get the latest info on upcoming events, view art from past or future issues, and even order products directly. WildStorm's site lists complete checklists of not only all of their comics (with cover shots of the issues in question), but lists of all the trading cards they've published along with selected shots from each set. James Hudnall's Halloween Comics Website offers viewers options like a personal biography, previews of upcoming work, news, tirades, a catalog, links, a manifesto, and more.

WHAT'S THE BUZZ?

In addition to allowing fans a fast and easy way to access their companies, independent comic book companies also have the added benefit of being able to attract the casual Web-surfer. Hudnall feels that the Internet is going to be one of the ways comics can finally break out to the world at large. "By providing a free way for people to learn about, and sample my books, it's a fantastic marketing tool. It's also a place for me to publish material for almost nothing. As a result of posting this site, I've been getting a lot of new people interested in my work who have never been exposed to it before."

Other publishers agree. Christensen stated that the Net was the easiest way to get information into the audience's hands, while Len Mihalovic (whose Section 12 comes out from Dilemma Production) indicated that one big advantage of the Web is actually feedback on your comic. "My letters pages are all e-mails. Since it is easier to send and you can do it right from the Web page, readers are more inclined to give you their feedback. People just don't take the time to sit down and write you a letter but they will send you an e-mail."

Greg Ross, editor of multimedia publishing for DC feels that DC's Website has proven useful in promoting the company's books. "We've just begun collecting quotes from folks who are turned onto books by the word of mouth from our chat rooms and message boards on AOL." Hudnall added, "It's almost essential now, and as time goes on, it'll be even more useful, especially as the Web gets more sophisticated."

While Mihalovic agreed in principle, he pointed out that he thought it would be hard to convert people to comics over the Net, because you can't see and touch the product. "We are all basically that kind of consumer deep down." On the other hand, Hudnall was far more optimistic about the possibility of converting non-comics readers, "People have e-mailed me telling me they are interested in my work even though they don't read comics at all."

The Down Side

Despite the advantages, the World Wide Web and the Internet are not the magic pill that will cure every indie publisher's anemic sales. Just because you have a home page doesn't mean that your circulation will triple. First of all, not everybody surfing the Web who hits your site will actually purchase anything from you (either from your site or by heading out to the nearest comic shop). Also, if a publisher has the coolest Website on the Net, but the actual comic book doesn't live up to the promise, no one will come back for seconds.

Second, setting up and maintaining a Website while fairly simple, isn't necessarily all that easy. "Some indie publishers are very adept at computer programming while others are not," Mihalovic said. "I've seen a lot of sites and although the software does make it simpler to use now than a couple of years ago, many folks are making basic mistakes with them...If you really want to do it yourself, take a class."

According to all sources, having a home page on the Internet is a relatively inexpensive and easy way to make your company known to a larger community of people who, given the right incentives and motivations, could possibly turn into a future customer base.

For links to your favorite company's site check out FAN on the web at http://www.gemstonepub.com/fan

Freelance writer Robert J. Sodaro is an old hand on the 'net, having first been introduced to it over 10 years ago. He currently resides at rjsodaro@aol.com +

TRAVELING SOAPBOX

TONY HARRIS

I'm pissed.

Very pissed. Mostly about people and their egos. Too many guys, and gals, in this "business" have got egos that *faaaar* outweigh their creative talents. I'm not gonna name names, but if the things I say in this column piss anybody off, then you're the people I'm talkin' about in the first place, so your opinions don't amount to a mound of tick turd!

Look, I'm no angel either. All of us at some point have fallen in the gutter of "I love me, who do you love" from time to time. But too many of us don't have the good sense to crawl out before crap starts to stain our personalities and the way other people view us, permanently. It's good to be proud of your work and enjoy what you do, but come on! Get off the cross, somebody out there needs the wood.

Let's face it, we're in a "big" small business here. You can be the most famous artist, writer, whatever, in the industry, but as soon as you walk out your front door, chances are nobody knows, or cares, who you are (which in my opinion is quite nice). In essence, our fame is limited to the pages of the publications our work is in, and the comic conventions of course.

Speaking of conventions, if a "show" or the individuals representing a show invites you to appear, at their expense—to come hang out with fans for a weekend, **DON'T COME** if you can't be cordial. These fans are traveling a long way and shelling out hard-earned dollars to come see...**YOU!!!** Come down off your pedestal for a while and socialize, Captain Fathead!

Besides my beautiful wife, and equally beautiful son, the fans are the most important people in my life. Aside from what I, my editor, my friends, or anyone else think, what the fans think really matters more than all of those other people. They are the ones that "talk" about good and bad things; but bad news always travels faster.

Basically what I'm saying is that we bring a lot of joy people's way, in the things we create (some of us). We can also bring a lot of people some personal joy, a small token of our esteem for all the money, time, and energy they put into us. Put a little back. Give them a two minute memory they can tuck away with that signed copy of your book, and then they can tell their friends, and kids, how cool you really were. To the fans—thank you soooo much. To the other guys we've been discussing... well....we shall see

When not working on the acclaimed ***Starman****, Tony can be spotted on the convention floor spreading peace and goodwill to all. No, really!*

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SCOTT BRADEN'S

I basically wanted to bring **Doctor Strange** back to the forefront," David Quinn laughed, "to make it impossible for him to languish in plot purgatory and as a *deus ex machina* character, to bring him back with a vengeance."

Creator of the gothic fantasy **Faust** with artist Tim Vigil, Quinn had written independent comics for years (1989-1993) when Marvel approached him in '93 to script their resident Sorcerer Supreme—an invitation that took Quinn entirely by surprise. "I've found that most editors won't take chances on creators who could get them into trouble. Needless to say, my work on **Faust** made me infamous in the industry—almost untouchable. Fortunately, [Marvel editor] Bobby Chase gave me a shot and asked me what I would do with **Doctor Strange**. As I've said before, I never thought there was a chance that Marvel would work with me. I mean, I'd never been an assistant editor. I'd never hung around and worked in the offices. I certainly wasn't related to anyone and I wasn't known for doing mainstream comics. The only writing I was known for was either adult-oriented or just plain unusual. But Marvel surprised the hell out of me and took me seriously."

Remembering what he enjoyed about the good doctor from his youth, while at the same time looking at current trends in fiction, Quinn took the opportunity Marvel offered and ran with it. In fact, Quinn fleshed out the direction he wanted to take **Doctor Strange** by the next afternoon.

"First and foremost, I wanted to give Doctor Strange a new, more dynamic look," Quinn revealed. "I kept thinking it would've been cool to revisit the midnight-masked Doctor Strange that Roy Thomas and Gene Colan did in the '70s. I had to find those stories in the back issue bins of Eye of Agamotto Comics in the town where I grew up. Once I found them, that was the image I treasured. To this day, I still think that Colan's masked Doctor Strange made for a incredibly powerful visual image.

"At the same time, I also wanted Doctor Strange's stories to explore a lot of the millennial thinking that I'd been hearing. Most people at the end of every century get very metaphysical, and we're in the throes of that right now. There are people looking for aliens to come down and either kill us or save us. There are people who believe with all their hearts that guardian angels guide their lives, or that they're haunted by devils telling them to go out and kill. It all comes out of thinking that we're approaching the endtimes. As a culture, I believe we're looking for Armageddon, and I was picking up on all of that."

Wanting to cover a lot of ground with the character, Quinn also found himself fascinated by stories that involved splintering personalities. "As a pop Jungian, I've always dramatized dualities, and I'm not the only one. I remembered watching *Star Trek* as a kid and seeing the episode where Captain Kirk was split into two separate Kirks. That's always stuck in my mind for some reason. And using that basic concept, I twisted the way Doctor Strange worked for thirty years by taking different parts of his personality and letting them act as individual characters. So after choosing the magic trinity number 'three,' I split the good doctor into parts.

"The first was going to be a hermit-like, soulful figure. This would be the Doctor we knew. The second was going to be a powerhouse who would try to persevere through pure physical force. This was Strange—the being that Doctor Strange would become if he lost his humanity. The third was going to be manipulative and corruptible... easily corruptible. This was Dr. Vincent Stevens, the man Doctor Strange would be if he hadn't ruined his hands and sought the Ancient One for *a quick fix.*"

Having created a new dynamic for **Doctor Strange**, Quinn explored these various aspects of the character as well as how they interacted with and responded to Doctor Strange's world. When Quinn finally pulled Stephen Strange back together again, he had introduced longtime fans to a very different man in a very different world. At the same time, he'd also transformed Marvel's Sorcerer Supreme into Earth's last hope.

"Doctor Strange became 'Earth's Healer' as a way to work our destructive, selfish, suicidal culture into saving the planet," Quinn explained. "The next story-arc would've had Doctor Strange continue to live within the physical trappings of Vincent Stevens—one of his aspects who became a corrupt penthouse politician and who resembled both an evil Donald Trump and a typical comic book villain. But within that, Doctor Strange was going to try and turn this entire corrupted system into something that can actually heal the world. Again, that's my millennial thinking, I guess."

But those weren't the only changes planned. "For the first time ever," Quinn says, "the doctor was not beholden to mega-deities with funny names for his magick. He wasn't the Vishanti's pet human anymore. The biosphere of the Earth holds awesome power, if you know how to use it." Quinn was also going to have Doctor Strange face off against an international cult of amateur magicians who wanted the mantle of

UNTOLD TALES

Sorcerer Supreme for themselves ("I was going global there"), as well as reintroduce a more Machiavellian Dracula—which in turn would've allowed him to look at the Prince of Darkness from another angle.

"In Marvel's **Tomb of Dracula**," Quinn ex-plained," you really saw an individual in the character that Marv Wolfman and Gene Colan created. I wanted to expand on that in **Doctor Strange**. Dracula's not simply a monster, he's also a player behind the scenes who's trying to keep humans alive. Humans are his food source and his future. So he'd have a direct stake in peace in Eastern Europe, for example."

Quinn was also looking to have Doctor Strange create and teach a school of gifted youngsters." Sound familiar?

"Everybody knows that no one could be Professor X but Professor X," Quinn conceded. "Still, I thought it would've been a very easy trap for Doctor Strange to fall into. I mean, who the hell is going to take care of kids who can't deal with supernatural powers?!!"

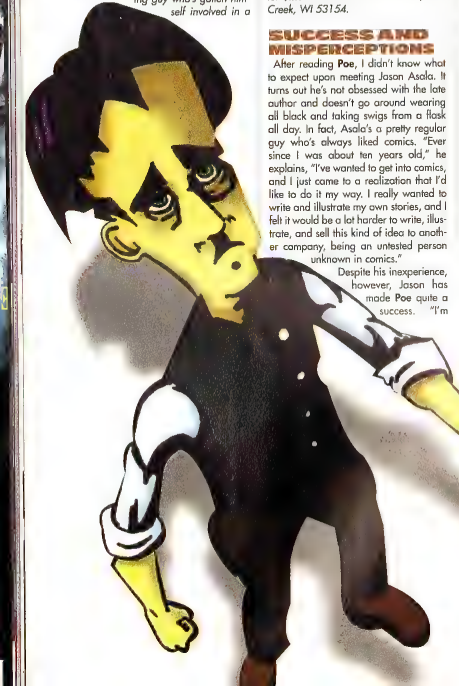
Still, with ideas aplenty, Marvel decided to stop his run on the title with issue #79. To this day, I still feel fortunate to have contributed to the Marvel Universe that I loved so much as a kid. At the same time, I believe I would've been able to tell my whole story if I had written **Doctor Strange** during more stable editorial times. I had three editors on the book in six months. And after I left the book, other good writers took a shot, but it was obvious that the company decided the book was dying and they were just going to let it. They had other things they wanted to get going and that's too bad."

Today, Quinn is at work on stories for nearly every company from Disney to Rebel Studios, contributing monthly tales to **Razor**, **Embrace**, and **Ultimate Stryke** for London Night Studios, where he's also been tapped as a screenwriter. His first **Faust** story arc, *Love of the Damned*, will culminate in **Acts 12** and **13** over the next two years. And a special project he's working on for Chaos! Comics will satisfy curious fiends who enjoy dangerous territory alluded to in this interview. Still, if he could get a chance to write **Doctor Strange** again, would he?

"The door from beyond was left open on the last page of my last issue, in spite of editorial roulette. There were stories brewing in this book," Quinn said. "Someday, whether Stephen Stronge is my hero or not, I'll tell them." ✚

SELF SER

Jason Asala's ***Poe*** *is* ***not*** *a* ***Classics Illustrated****-type of comic. It's also not a historical biography kind of comic. Yes, Edgar Allen Poe is the main character. But, no, he's not the drunken, doomed writer he may have been in real life. Instead, he's a rather unassuming guy who's gotten himself involved in a quest of sorts, to rid the world of demons and other nasty things that go bump in the night. And, in Asala's comic, it's these stories on which Poe based his tales that we all read in high school. With a muted, vaguely haunting art style and suspenseful storytelling,* ***Poe*** *will instantly strike you as a book unique in its look, tone, and appeal. Order #1-5 for $2.50 each from P.O. Box 103, Oak Creek, WI 53154.*



SUCCESS AND MISPERCEPTIONS

After reading **Poe**, I didn't know what to expect upon meeting Jason Asala. It turns out he's not obsessed with the late author and doesn't go around wearing all black and taking swigs from a flask all day. In fact, Asala's a pretty regular guy who's always liked comics. "Ever since I was about ten years old," he explains, "I've wanted to get into comics, and I just came to a realization that I'd like to do it my way. I really wanted to write and illustrate my own stories, and I felt it would be a lot harder to write, illustrate, and sell this kind of idea to another company, being an untested person unknown in comics."

Despite his inexperience, however, Jason has made **Poe** quite a success. "I'm really proud that with **Poe**," says Asala, "without any advertising or any reviews anywhere, orders went up 25% on issue #5. I'm proud of that because it means stores are ordering more than they were before because people are buying the book."

Getting sales and getting retailers to order a book they may not know much about, as most self-publishers know, is always difficult. And the all-too common misperception that **Poe** is some sort of straight biography comic or study guide hasn't helped matters, as Jason states, "People don't read it because they think it's just a comic retelling of the stories. But the reality is that it has nothing to do with simply re-telling the stories. It's Poe living adventures related to his stories. It was never my intention for there to be that confusion. I get letters from people all the time saying, 'When I finally realized this wasn't a **Classics Illustrated** kind of thing, I really liked it.' But they were hesitant to pick it up at first."

So make a note to yourself—take a second look at **Poe**. If the story doesn't pull you in, the art will certainly make you take notice. It's reminiscent of a black and white Ted McKeever, but with a style all its own. It took some time for Asala to develop that style, though. "On the walls of my studio are all these pages and scraps of paper and cut-outs I did as the character of Poe has progressed," admits Asala. "I guess it really came down to my being a cartoonist rather than a total illustrator. Once I realized that, I just let the style take over. Right now, I'm finishing up issue #6, which is coming out in April. And that has been, so far, the definitive issue of **Poe**—that is how I want the book to look."

GETTING FEEDBACK

Fans of the book may have already seen a progression from issue #1 to #5, both in terms of the art and the story. Asala himself, looking back over the issues, can see definite improvements, as he took steps with each book to make the series better. "This has been a learning experience as I've gone along," he admits, echoing the sentiments of many a self-publisher. "In issue #2, I started working with backgrounds more, and then in #4 and #5,

wanted my art to look cleaner. It looked too scratchy and rough at times. And now I've gotten it to issue #6 where it really is so much cleaner than anything I've ever done."

Having been a comic fan for so long, it's no surprise to find that Jo is a fan of indy-fave Stan Sakai and Mike (**Hellboy**) Mignola. Usagi Yojimbo, **Hellboy**, or anything by Mignola," Jason responds when asked to name what he reads these days. "**Akiko** is rapidly becoming one of my favorite books. Mark Crilley, who does the book, has given me some tips and is actually becoming a very good friend of mine."

Mark Crilley's not the only one commenting on Asala's work, though. "I've gotten a ton of feedback," Jason admits. "Between my e-mail address and my normal mailbox, it's amazing how much feedback I've gotten. I've done two large shows so far, and I get a lot of letters from people that attended those shows saying that they really liked talking to me and read the books and so on. Now they've either picked up subscriptions or they get their stores to pick it up."

HOW THINGS END

As for his fans, I ask Asala if he's at all concerned that someone might take this for an accurate history of Poe's life, to which he laughs, responding, "Yes, there is that. Actually, Poe used to deceive his readers all the time making reference to obscure books and authors that really didn't exist. And that's the kind of thing I want, in a way. It gives it even a creepier feel. I don't want to scare people, but a little creepiness here and there doesn't hurt."

As for what readers can expect coming up from Poe, in addition to more creepiness, Asala reveals, "The story I'm telling is an epic adventure, and I'm really proud of that. You'll see issue #6 develops two side characters, Patrick and Finster, who've been minor from this point. But they're up to the status of major side characters. And #6 also introduces someone who'll be a very important side character. And there's definitely going to be Poe. It's not going to be until around issue #75, but I have the whole story pretty much written out there are all the benchmarks I have, and that's my story that a lot of other book people don't have. I have a really definitive goal for all the characters in my book and a place where it will all end up. +

INDY SHOWCASE

MR. BEAT ADVENTURES
MOORDAM COMICS

Chris Yambar has a fixation. Well, a few, actually. The main one is with coffee, though, and that's what sets the amusing **Mr. Beat Adventures**. Centered around one Mr. Beat, a very hip Ginsberg-wanna-be type, complete with beret and coffee addiction, the book does about what you'd expect it to do from the title—follows the more-mentioned Mr. Beat around through his various coffee-induced/inspired adventures. Daddy-o. Thing is, said adventures are actually clever and at times laugh-out-loud funny. And Yambar is able to accomplish this while poking fun at comics themselves in the process.

A good example of that would be the Mr. Beat "crossover" story, in which our highly caffeinated hero trips through a hallucinogenic world kept in his broom closet that very much resembles the Fantastic Four's Negative Zone, without Galactus, of course. The villain the Beatman finds, in fact, looks more like something out of *Yellow Submarine* than any Marvel acid-trip, and he even sings (please, no more of that!).

Plus we get Mr. Beat in Slumberland, in which the apparently de-caffed Beat dreams his way through comics history, proceeding through Bugs, Mickey, and Mr. Magoo all the way to Bart, Maxx, and Spawn. The later images bring him screaming from his dreams, though, muttering "crazy kids" like some old, jaded beatnik...which I guess maybe he is.

You can't be mad at him though, as he does wish the swift cartoon deaths of bad mimes, religious swindlers, and geeks who park themselves at tables in coffee shops and won't budge for anyone else. I could add a few more stereotypes to that list, but this isn't my comic after all (just wait for **Mr. Toph's Adventures**).

Some of the best, funniest things Yambar does are his non-comic bits that appear periodically throughout this first issue. It was through these bits that I finally realized I should stop bragging about my Papa Smurf imitation and learn to differentiate Tom Hanks and Tom Waits. (You mean they *both* weren't on *Bosom. Buddies*?) Unfortunately, it's also here that we become familiar with some of Yambar's other fixations, including "football poetry" (whatever that is) and (sigh) bodily functions, neither of which is remotely on par with most of the clever stuff here.

In all, however, **Mr. Beat Adventures** is a way mighty read, cats. And remember: coffee keeps America on the move. Drink up!

BUSTED KNUCKLES

GEEKS!

GEEK:

(1.)Gullible, feebleminded person.
(2.)A disliked person.
(3.)A devoted student.

BEAU SMITH

That's what the ol' dictionary tells us. We've all got other meanings we can add to that list. It's slang, after all, so the meaning has a bunch of different branches to hang from.

I used to think that the word geek was one that you slung on somebody right before you yanked their lunch money away from em'. Well, at one time it was. Thanks to the ever slouchin' morals of TV, movies, and comic books, we can all think of much more mean-spirited names to tag on those not as manly as ourselves. Of course, I am above all that. (You'd believe anything, wouldn't ya?)

I'm here to tell all of ya that we're all geeks. Every one of us, in or out of the comic book world, is a geek about something. I'm here to move the word and meaning of geek to a new and higher level. To me, bein' a geek for something is the same thing as sayin' you really dig something. It means you have a strong passion for something. Passion for something that is healthy, something that you enjoy. Some people are geeks for saving money—that's good. Some others are geeks for being too fond of farm animals—that's not good. Or healthy. Definitely keep that one off your list.

My mom, bein' the saint that she truly is, is a geek for mystery novels and has been ever since I can remember. My brothers, Mitch and Gig, along with my cousin Vince, are geeks for home improvement chores. You can imagine how enthralled I am at family gatherings listenin' to them get excited about watchin' concrete dry. Then again, they think I'm one sandwich short of a picnic when I try and explain that Wynonna Earp fights trailer trash vampires. I'm a geek about a lot of different things. Comic books, movies, and history books on the Old West are just a few. I'm a geek for a good cold beer and cheeseburger with double cheese. I'm a geek for women. Especially the ones that don't whack me upside the head after my first two words of conversation.

I decided that I'd ask a few of the pros in the comic book industry just what they geek out on. Here's that report. Some of their answers might surprise ya.

GEEKS ARE US:

Todd McFarlane: My wife and kids, hockey, and muscle cars.

Mike Carlin: Monty Python, Saturday Night Live (depending on the year), and comic books.

Tony Daniel: Drawing, fine art, cable TV, movies, the Chicago Bears, and the Chicago Bulls.

Adam Kubert: White Castle cheeseburgers, cars, and motors.

Andy Kubert: Stars Wars toys, home theater, antiques, and my wife and kids.

Jeff Smith: Baseball, movies, traveling to far-away places, and Stonehenge.

Greg Capullo: My wife, heavy metal music, and weightlifting.

Chuck Dixon: Star Wars (*Empire Strikes Back* is the best), laser discs, toy soldiers, big bare handguns, and my lovely wife and wonderful sons.

Art Adams: Godzilla, gorillas, gill-men, spaceships, and, of course, the ladies.

Brad Gorby: Betty Boop, Marilyn Monroe, The Dirty Pair, King Kong, and low budget sci-fi films.

Graham Nolan: Hardback Tarzan books, Doc Savage pulps, Jimmy Buffett music, John Wayne movies, and the New York Yankees.

Dwayne Turner: the New York Knicks, Oliver Stone films, anything dealing with Muhammad Ali, and cars.

Jim Lee: Original Star Trek episodes, World War II history, world history, modern sports cars, probability and statistics (gaming and gambling), Belly Bombers, and fast food.

Flint Henry: Warren Oates, Tea Leoni, Wally Wood, Dean Martin, Creature From The Black Lagoon, my friends, family, and a good martini.

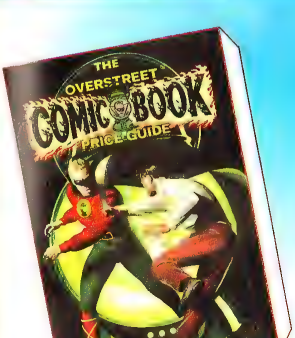
Beau Smith: Old 12 inch G.I. Joes, Wyatt Earp, John Wayne, polar exploration, boxing, pro football, guns, my dog, my family, my friends, and me, me, me, me, me, me, me, me, me, me, me, me, and did I say me?

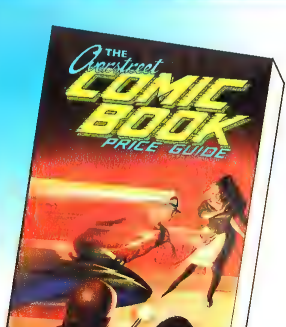
As you can see, there are some surprises and some things that you really didn't wanna know. I have to say when I was askin' these guys about bein' geeks, they all got really excited, and I could see that they were havin' a blast talkin' about the things they love.

So ya see, bein' a geek is a good thing. I've made it so. Next time someone calls ya a geek, shake their hand and thank em'. Unless they meant it in a bad way, then ya make em' spill teeth like chicklets out of a cheap sack.

Now go and geek out on something!

It's a whole new meaning to "Double Guide!"





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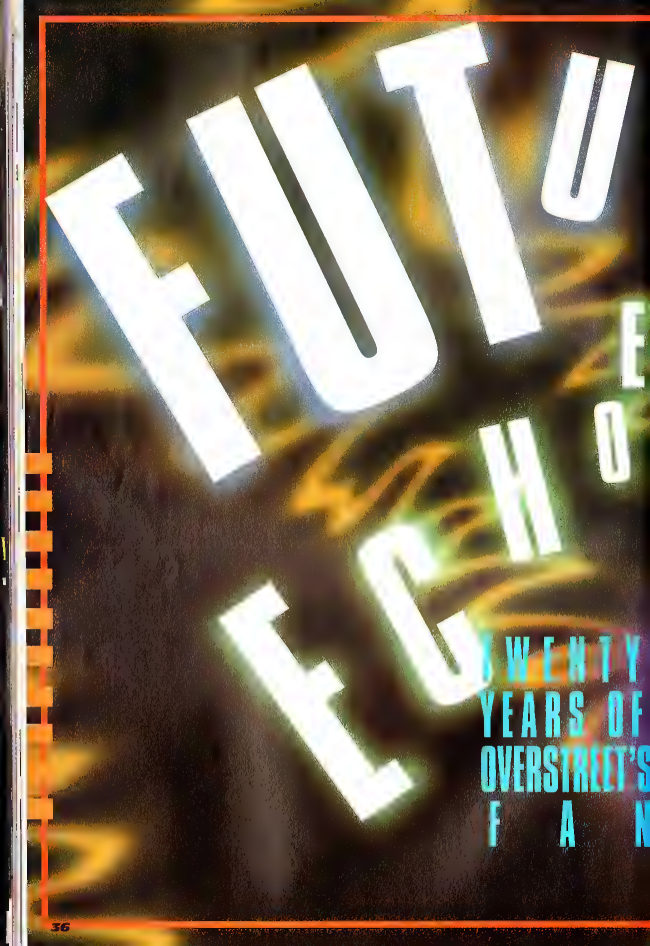
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YEARS OF
OVERSTREET'S
F A N

Temporal Transmission received from Arnold T. Blumberg

***Shortly before this issue wrapped** production, Star Collector™ Arnold T. Blumberg fell through a temporal rift in the **FAN** offices (we forgot to spray for that this month) and was lost in a parallel future where **FAN** did not suspend publication with #24 as it did in our world. We received one last hasty transmission from Arnold via his trusty cross-dimensional communicator (and we used to kid him about carrying that thing around) before losing contact completely—a timeline of the alternate **FAN** for the next two decades. There's no way to bring Arnold back home, but we suspect he's happy where he is...*

[...begin transmission...]

FAN #75 (June 1997)

Features a great Spawn & Angela cover by Dwayne Turner & Danny Miki. "Silver Anniversary Issue" also comes polybagged with a free set of **FAN** silverware.

FAN #22 (January 1998)

Coverage of "The Great Goblin War" Spider-Man crossover event has fans leaping for joy. Announcement of companion publication, **Toph's Self-Service Monthly**, has a similar effect on the independent press.

FAN #51 (November 1999)

The embarrassing, mostly CGI *Star Wars: Episode I* is released in theatres, grossing a feeble $19 million in its first weekend before dropping off the Top Ten entirely. **FAN** accurately predicts the suicide of saga creator-turned-hopeless lunatic George Lucas less than six months later. In a poetic twist, *Black Pearl: The Beginning* scores massive numbers at the box office, and co-creator Mark Hamill (seen here in 1996 with Arnold and a vagrant named Andy Hershberger) is hailed as the "Lucas of the next millennium."

FAN #63 (August 2000)

Editor Sam Ray declares that **FAN** will "lead the way to the 21st century! No-one knows what prize awaits us in the business as usual by lunch-time.

FAN #78 (March 2001)

Scott Braden & Brew Gods, one of the hottest series in comics history, becomes a film at Warner Bros. John Byrne's Mean & Bitter Comics line launches a year later, featuring the return of the **Next Men** and **Danger Unlimited** in a crossover storyarc titled "I Give Up, It's the X-Men and the Fantastic Four. Are You Happy Now?"

FAN #85 (July 2002)

Another Comics features its first company-wide crossover, "The Serpent Crown Crisis" in which Earth-1 ... with cameos by heroes from the old, defunct Marvel and DC universes. 2001: *A Space Odyssey: The Special Edition* is re-released once more, to successful revival, last year, featuring digitally enhanced effects, a new opening Ecstasy Man dance number, and an alternative soundtrack composed by John Tesh.

FAN #100 (September 2003)

A self-congratulatory and highly misleading article, "A Century of **FAN**," looks back over the highlights of the past 100 issues, including the infamous picture of Ryan and his basement buddies published in #69, and the horrible miscalcula-

tion of polybagging #81 with a free live puff adder. Publisher Benn Ray hands the reins of power to new Editor J. Patrick Rybandt, who institutes sweeping changes in editorial content that last until 3 o'clock that day.

FAN #108 (May 2004)

Covers the multi-pronged promotional push on the epic cartoon feature, *Disbrow's The Fox and the Elves*, destined to be the first animated film to win the Academy Award for Best Picture. In other film news, the long-awaited *Spawn vs. the Ninja Turtles* hits screens across the country. Eager fans receive an exclusive Turtle Spawn figure with every ticket.

FAN #117 (February 2005)

Far-Out February features **FAN** flaunting flagrant, florid fashion for fanboys, lamenting feverish flap from flower-festooned freaks. **Benn Ray's Hollywood Review**: **FAN**'s sister publication devoted to music and movies, reaches its 50th issue, celebrating with a wild, no-holds-barred cocktail party held at Rockefeller Center in New York. By party's end, twelve people are arrested for indecent exposure, and Benn is awarded the city's Medal of Valor for heroically rescuing a choking girl from a lodged maraschino cherry.

FAN #127 (October 2005)

Big "All Text" issue is a pig bomb. Marketing Coordinator J. C. Vaughn blames six months of poor **FAN** sales on the fact that for some strange reason, the magazine was accidentally listed under "W" in **Previews On-Line**. After the error is corrected, sales rise back to normal levels.

FAN #143 (April 2007)

Diamond Communications, Inc. launches the 24-hour **FAN-TV** cable channel. With tongue planted firmly in cheek, the station debuts by running the Buggles' "Video Killed the Radio Star." In related news, **MTV3** launches, promising to air nothing but music videos 24 hours a day. Music fans don't bother holding their breath.

FAN #163 (December 2008)

Polybagged with a CD-Holodisk preview of Warner Bros.' *The Dark Knight Returns*, starring Adam West. *Entertainment This Minute* devotes an entire on-line hour to global interviews with the stars, producer Tim Burton, director James Cameron, and scriptwriter Frank Miller. When asked if he'll ever get back to the proposed *Spider-Man* film, Cameron squirms uneasily in his virtual seat and asks for another question.

FAN #178 (July 2009)

Diamond Intergalactic Galleries opens a branch office in the Martian Bio-Dome, to celebrate, the Gallery revives cryogenically preserved artist Alex Raymond to paint exclusive recreations of classic sci-fi covers featuring the red planet, inset in frames made from actual Martian rock.

FAN #183 (August 2010)

Brewster Busick, former Art Director for **FAN**, now president of Rhino Records, announces a joint Rhino/**FAN** re-release of the now classic **FAN Reads You the Comics** series, featuring Beautiful" Benn Ray reading from Hate and Iodad "Hot Dog" Hoffer regaling listeners with **The Blonde Avenger**. Editor Patrick Rybandt and second wife Jennifer attend the premiers of her latest film, *Bound III: This Time It's Personal*.

FAN #193 (March 2011)

Hale-Bopp comet inexplicably returns to the solar system, buzzing by the Earth and disquieting the former members of the 20th century cult, Heaven's Gate, and a remote hilltop in Nevada. Hovercars retrieve the loudmouthed, screaming cultists as they wave and hold up signs that read "We told You So!" Meanwhile, Arnold celebrates his 40th anniversary in the pages of **FAN**'s sister publication, **Ground Control** by announcing his retirement and withdrawal into his own personal VR Simulation Cubicle, last seen in a virtual hot tub with digital recreations of Markie Post and Ashley Judd.

FAN #208 (January 2012)

Featuring the first of a three part special retrospective—"Whatever Happened to Those Other Price Guides?" Meanwhile, Amalgam Comics celebrates the original Spider-Man's 50th anniversary with a limited edition VR Event, in which all 22 of Peter Parker's clones join forces to fight the threat of the Secret Society of the Sinister Six. In a surprise ending, all of them are killed and everything since 1962 is declared to just be a funny book, for heaven's sake.

FAN #215 (April 2012)

At precisely 10:13am on the morning of April 1st, a massive EMP pulse sweeps around the world, knocking out every country's SuperComputer Control System, plunging the world into total darkness. By 11:21pm, all computers are back on line, with no explanation as to the cause. In a purely unrelated [illegible] the **FAN** VR Site experiences a minor glitch while [illegible] the best features, but nothing of any consequence [illegible] a casual glance.

FAN #232 (September 2013)

"Next-Quadrillennial" issue is finally released. Planned over four years ago, now, humanskingly designed and written by hand, for non-electronically produced issue is delivered on foot around the world. Unfortunately, by that time, it's hopelessly out of date. In other news, a cure for AIDS is finally discovered coincidentally **FAN** and the comic industry face financial disaster as millions of customers seemingly vanish for oh, say, ten minutes. Situation normalizes almost immediately.

FAN #240 (May 2015)

Final issue. **FAN**'s staff says farewell to the world of print and personality and uploads their collective consciousness into the VR Net, leaving the rest of humanity in [illegible] and the human adventure continues.

BEHIND THE LINES

HAIL AND FAREWELL!

When I spin around in my office chair—not something I do often, but isn't part of the appeal of growing up the fact that you might get to have your own office chair that spins, nobody can tell you NOT to spin if that's what you wanna do? I see behind me next to a big Gen13/Batman print by J. Scott Campbell and Alex Garner, two bookcases filled with magazines about comics. On the top shelf of the right hand case there are 22 issues of **Overstreet's FAN**.

This column appears in all 22 of those, and of course in issue #23, which isn't out yet as I write this, and #24, which you're holding in your hands, or maybe have spread on the table with taco sauce dripping onto the page as you read.

I'm proud of that accomplishment. Proud to have been associated with the magazine for its two year run, proud to have made my deadlines, more or less. Proud to have had my name on the spine once (issue #13, if you're checking).

As I attend conventions around the country, I have been approached by nearly as many people who've read the column as who've read the comics I've written. People seem to like it, for the most part, which is good. Not everyone, of course. I had an argument in print with Hart Fisher (publisher, Boneyard Press) over gun control, but disagreeing with Hart has never bothered me before. And I've also had responses like the one from Robert Young inviting me to hang out in lovely Charleston, SC—send me that phone number man, and I'm there. I've had tons of e-mails (jmariotte@wildstorm.com) from people commenting on various issues I've raised, and every one of them has been intelligent and well-written. You **FAN** readers are a good bunch of people, and I thank you for the opportunity to talk at you for two years.

I have grown a little tired of looking at the picture in the corner—and, as I write this, I don't have the beard (it comes and goes, depending on my mood or how much I hate shaving at any given time, or if I feel the need to belong to the brotherhood of the beard with my pals Beau Smith and Troy Osgood).

Speaking of Beau, his column, "Busted Knuckles," has been another good reason to read the magazine. So has Frank Miller's, and other fine writers have graced these pages as well, including my friends Steve Fritz, Andy Mangels, and Max Gottfried, among others.

And the staff guys have been true pros, if you don't count forgetting to list my column in the table of contents in the first issue and misspelling my name in the second. Hey, it takes a while to get up to speed, but these guys did it in a hurry, and by the time they were done they had created a magazine of which they could all be rightfully proud.

My friendships with these people don't stop with the cancellation of the magazine we were all part of. Yesterday, in fact—the day the news about the demise of **FAN** hit—I had a morning meeting and a nice lunch with Mike Renegar, the former editor of the magazine, and the man who got me involved in it in the first place. He's moved on to other things now, and I'm hoping to be able to do business with him in the future. Neither of us knew, at the time, that when I got back to my office after lunch, the news of **FAN**'s suspension would be waiting, or I'm sure the tone of our conversation would have been much different. Mike had nothing but respect for the team of people he'd built at **FAN**, and for the magazine itself. Thanks Mike.

And the rest of the gang—Todd Hoffer, my day-to-day contact person on the column. Benn Ray, who took over Mike's job when he left. Joseph Rybandt, whose great taste in literature is near-legendary, and who got to interview Michael Moorcock. Jeff Vaughn, marketing god. Scott Braden. Christopher Woodward. Arnold T. Blumberg. Jeff Dillon. The long-departed but missed Brady Darvin. John McGonigle, who tried heroically to sell me lots of ads. Jennifer Unglesbee, who made it a pleasure to call. Of course, Bob and Carol Overstreet, who have done so much to shape comics fandom as we know it, with their price guides and magazines. And Steve Geppi, the gentleman behind the whole Gemstone Publishing empire—comics fan, baseball fan, art fan...come to think of it, he's probably the guy the magazine was named for! I will miss working with all you folks, and I'll miss reading the rest of the magazine after gazing at my own column looking for typos.

This column will continue after the magazine is gone, though in a slightly different form, as part of the online e-zine at http://www.mania.com—can I say that here? I've found that I enjoy having an opportunity to spout off on whatever topic catches my attention at any given time. So I'll be doing it there, and I'll be doing it weekly, or trying to.

The landscape of the North American comic book business has changed dramatically in the two years **FAN** has been covering it. We've gone from having a bunch of distributors to having one. We've gone from Marvel controlling the industry to declaring bankruptcy. We've gone from an Image Comics with 6 partners to one that didn't include Marc Silvestri to one that includes Marc but not Rob Liefeld. We've gone from Superman being Superman to Superman being...well, let's just leave that dead horse alone.

Through it all, the men and women of Gemstone Publishing and **Overstreet's FAN** have been able to look at the bright side of what's gone on (while not ignoring the other side)—celebrating the fan in each of us that keeps us going to the comic store, pounding out stories on the keyboard, or applying pencil or brush to art board. For that I think they all deserve a standing ovation.

Job well done, people. Thanks! ✚

JEFF MARIOTTE

YOU GOT TO KNOW YOUR CHICKEN!

an interview with

Cibo Matto

by Benn Ray

"Cibo Matto" is an Italian phrase which roughly translates into "food madness." It is also the name of Yuka Honda and Miho Hatori's band. Yuka, who handles all the samples, and Miho, who is the lead vocalist, are 2 Japanese women living in New York. Their music is a veritable smorgasbord of genres and styles, ranging from hip-hop to pop to rap to punk. Listening to their album, Viva! La Woman on Warner Bros. Records, is as varied an experience as browsing a supermarket, and with similar results: it leaves you with a hankering for food. I met Miho and Yuka at a local lounge before a show and we talked religion, food and...uhm... more food. After the interview, I ran across the street to this little pub that serves Mexican cuisine. By the time I came back, the place was packed. They hit the stage, with Sean Lennon on bass (yes, the son of John) and kicked it. They gave me the hip-hop, and it didn't stop.

Miho: Do you want us to wear name tags?

Yuka: Oh, are you here to talk to us about Astral Religion?

FAN: Exactly what is Astral Religion?

Yuka: Well, first you have to come to our place and we can explain everything there. But make sure you bring your identification, all your phone books...

Miho: You might have to change your name...

Yuka: Bring all your phonebooks, you'll have to burn them.

What type of name would I be changing mine to? Would it be like Sunshine or could it just be Phil. I could go from Benn to Phil. I've always liked the name Phil.

Miho: We don't know yet, we have to communicate with the cosmic.

Yuka: You have to come though, and bring your check book.

Oh, I see. That sounds like a good religion. Do you have anything to eat at your place? A lot of your songs have references to food, so I imagine your place would be pretty stocked. I haven't eaten yet tonight. What's your fixation with cuisine?

Yuka: Food is also something that is produced in space. And, with Astral Religion, we believe that by eating food we can be saved.

When you tour, do you partake in any of the local cooking?

Miho: We had a couple ice creams.

Yuka: We love Mexican food. We ate lots in Texas. In San Diego, we always have tacos.

Have you ever met a food you didn't like?

Miho: [Pointing to Yuka's beverage] Diet Pepsi.

Your band name is Italian. What's your connection to Italy?
Yuka: Our ancestors come from Italy. We are Japanese, but our ancestors come from Italy.
Miho: We're talking about the Era of Spaghetti.
Yuka: Did you know Miho is psychic? She knows what's going to happen in the future, but she only knows like 10 seconds before, so she can't really tell the distant future, but before 10 seconds she can tell.

So I don't really need to ask any questions then. I heard somewhere that Miho claimed to be from Venus and is the illegitimate child of Sun Ra. Is there any truth to this?
Miho: It's sort of a secret.
Yuka: Ah, I know that one.

You have worked with everybody from Mike D (Beastie Boys) to Russell Simmins (Jon Spencer Blues Explosion) to Sean Lennon (son of John, brother of Julian), and yet you're still pretty much newcomers. Why do you think so many different people in the music industry have immediately taken to you?
Yuka: I think it comes down to we all live in the same area. So it's easy for us to get together and do things. We don't really have friends in Alabama. The people are nice, it's just inconvenient for us.

There seems to be more and more sampling going on in music, and not just in rap anymore. Do you think the future of music is in samples?
Yuka: I don't think the future of music is something that's actually one small group of things. It's going to be something that has more material. Sampling is a very important form of expression for me, but it's not the only form of expression for me either. I don't really blindly believe in just one thing.

What are some of the other forms of expression you indulge in?
Yuka: Interviews and press conferences.

If each one of you had to define your sound, because it's such a mix of different genres and influences, how would you define it?
Yuka: I think our sound is more like home cooking as opposed to a restaurant where you go and you know what they're going to serve so you already know what kind of food they have, that's always the same and always predictable. But at home you don't always eat the same thing, you just eat whatever you feel like that day. I think Miho and I are very much alike in just finding what we like at that moment in time.
Miho: It's like if you were eating ice cream everyday, and someday you wanted to try something fresh, like in Thailand they put corn in ice cream. It's freaky, but you've probably never had that.

Uhm...no, I haven't.
Yuka: And it tastes good. That kind of thing, we are always mixing a lot of music. Are we expected to make music like Bush? We are not Bush.
Miho: We are Miho and Yuka and we have original tastes.

Is there something you've always wanted to sample that you haven't been able to work into a song yet?
Yuka: I don't really have one answer, like "I like to sample jazz," or "I like to sample radio," or anything. It's always what I feel or whatever the song is. I may think "Oh, I'm going to need some kind of dirty sound, so I'm going to sample something through the speaker and do this and do that." It comes from necessity, and it's up to the location really, as far as what I would want the most. I can't really sit here and say "What I really want to sample is Duke Ellington." It could be anything. It could be the conversation that we have. We like lo-fi, hi-fi, and we-fi.

What have you been listening to lately.
Miho: Whatever's on MTV is the most music I've been listening to.

So you're actually able to find music on MTV amidst all their other programming?
Miho: It's my habit. When I get home I have to turn on the TV. I was born in the '70s, I'm that kind of era. I'm just a little baby.

You've been playing together as a band for about 3-4 years. Was there a point when, all of a sudden, media attention just started to happen?
Yuka: Sometimes things go so well that suddenly you think this must be the right thing to do.
Miho, where do you get your vocal stylings from? Didn't you train at one point to be an opera singer?
Miho: Yeah, but I wasn't at all good. I like to sing. I was listening to one CD from another band and everything sounded kind of the same. One person only had one kind of style, oooooaaaahhhh...

Like Bush?
Miho: Yeah. Like a sad song to a sad song to a sad song. But that only makes people very sad. We love movies and soundtracks a lot. There's a time cry, to make up, to create a mood or sound, and it's really fun to do that.

You don't necessarily want people to feel sad, what do you want people to walk away with after they've heard you.
Yuka: [Whispers] Satisfaction.

Is there any difference between your records and your live music?
Yuka: We have rearranged certain songs for live versions. Some songs we change a lot, almost like we cover our own songs. It's more fun, we like to keep it interesting. When you do the same thing for a long time over and over you get bored.
Miho: It should be faster, it should be LOUD.

So they went on to play their set. The music was faster than their record, and it was LOUD, and I did walk away with satisfaction at the end. Oddly enough, I was also still hungry. ✚

SPAWN OF THE MEDIA

BY STEVE FRITZ

This summer, Spawn will manifest himself in two separate productions on television and the big screen. The Spawn animated series debuts on HBO in May, while the feature film version of Todd McFarlane's popular character will be released in August. Join us as FAN takes a look at both projects.

SPAWN REANIMATED

"HBO's done as many as three different versions of some scenes," Todd McFarlane confided to a crowd at the International Toy Fair. "They tested a group of parents. After showing them even the mildest scenes, the parents were sitting there like this," dropping his jaw down to his knees while bulging his eyes almost as far as some of his toys. "The kids just sat there and said 'more blood.'" Whatever you think, take that as a warning about what you'll see when HBO premieres *Spawn*, its new adults-only animation series, Friday, May 16, at midnight.

The series did score well with one target market that caught McFarlane by surprise. "It tested really well with males over the age of 40, with doctors and lawyers. I guess it's just a case of seeing this show the same way they'd see a hockey game—their equivalent of having a beer with the boys."

Keith David (best known as Goliath in Disney's *Gargoyles*), is the voice of Al Simmons/Spawn. Other voices include Kath Soucie (Cyan), Pamela Seagal (uncredited), Michael Nicolosi (Clown), John Rafter Lee (Wynn), and Ronny Cox (Senator McMillan and Billy Kincaid). The director is Eric Radomski, best known for the award-winning "Robin's Reckoning" episode of *Batman: The Animated Series*.

"He was pretty much what I was looking for," says McFarlane. "I knew he'd done *Batman*, so he had a feeling for

the mood and atmosphere I wanted for *Spawn*. He was able to tap into what I wanted right away."

"*Spawn* was already successful as both a comic and a toy line," says Radomski. "so I had to figure out how to transcribe that into the series. The first order of business was to sit down with Todd and see how he'd like it interpreted. Doing an animated version of a comic is more than just the art moving around. There's things you can do in the comic that you can't do in a series, and vice versa."

"I don't read comics," Radomski adds, "and the one thing I didn't want to do was a straight, literal, animated version of Spawn. So, when I did read the comics, I came to the conclusion that this guy is in the worst situation you could ever come up with. After that, it was just pure meat and potatoes. I had all the things I needed right on the table and all I had to do was create a great dish. I decided to push heavy drama and put aside the action/adventure aspects of the comic. Spawn is not a superhero. I want the audience to get caught up in it. It's important for them to believe this could actually happen to someone."

"We're taking you inside Spawn's head," concludes Radomski. "You'll see what's going on around him, but you'll also feel what he's thinking and feeling. I'm a big fan of Scarcese, Coppola and Oliver Stone, and I used their films for inspiration more than comics. I created this dark, scary, urban world that even David Lynch would find a bit bent."

"The story uses elements from the comics," McFarlane says, "but it doesn't follow the same exact storyline. In the comic we started with the guy and told his origin in bits and pieces from then on. With the animated series, we're dealing directly with the origin. In issue #5 I had a child killer named Billy Kincaid, who was then killed. So the whole premise of the first series is Spawn's origin and Billy Kincaid. We added Overt-kill, and Angela makes a cameo appearance. When it comes to the show, as much as I love it, I have to drop a lot of comic book stuff because it just doesn't work."

"We're still in the early phase of Spawn's career," says McFarlane. "The big stuff doesn't have much meaning. Heaven and Hell aren't relevant to him. Not being with his wife—that makes sense. Even though he's in this big theological war, he focuses on how it affects him personally. The other stuff is just too big for him. We'll keep the rest of that for next season."

"Things happening in the present will trigger memories of his death, flashbacks to his relationship with his wife and what he did in the past," adds Radomski, who's already hard at work on the show's second season. "Also, the demons that are haunting him will give him more insight to taunt him into doing what they want. There's also a number of plots layered on to the series, some that involve Spawn and some that don't."

"What finally moves him one way or the other is whether Spawn will favor his last bit of humanity. Once he makes that decision, he'll find the strength to move on. That's when he starts wondering what in the world he's actually done and what he's going to do about it."

Visually, Radomski admits this is the darkest work he's done in his career, and is much less action/adventure-oriented than *Batman*. *Spawn* is pure psychodrama. "We won't be relying on Spawn climbing a building and striking poses," says Radomski. "It's more him thinking 'what the hell do I do?' If he makes a wrong decision, he's going to end up a psychopathic killer, which he's not. People can really die here. We let you know, and we don't always use graphic violence to prove it. There's some shock in it, but we don't dwell on it. We want you to know this is serious."

"The producers and director are all friends of mine. I was there for pre-production, but when they started shooting I got out. I felt very protected and didn't have to worry about it. If they removed my friends, they lose the contract. So that was my protection. Now that we're getting into post-production and editing, I got my nose back in there. Even though I'm doing a movie that has a lesser budget, it'll be a movie I'll be proud of."

Like the animated series, the movie takes some liberties with its source. "Style-wise, the animation is much more like the comic book because Spawn exists from the second you see the show," McFarlane says. "The picture is more linear. We start with Al Simmons, who works for Jason Wynn and wants out. He gets killed, comes back as Spawn and here's the fight. We made the film more accessible for people who have no idea what the comic is about, and we wanted to get that PC-13 [sic] rating. The HBO show is geared toward adults, so we didn't have to worry as much about that. You can be more sophisticated in your storytelling."

The film also boasts a new addition to the Spawn mythos. "The studio pointed out that with the exception of Jason Wynn, all the characters were black," McFarlane admits. "Al Simmons, his wife, even Chapel—who killed Al—were all black. The studio felt it could be perceived as a black film, and they wanted it a little more universal than that. There was also only one female character in the movie. So we came up with a new character—Priest, Wynn's assistant." McFarlane plans to introduce Priest in the comic book continuity by *Spawn* #80. It should be fun to see how McFarlane handles this studio-created character when she bounces into his own turf.

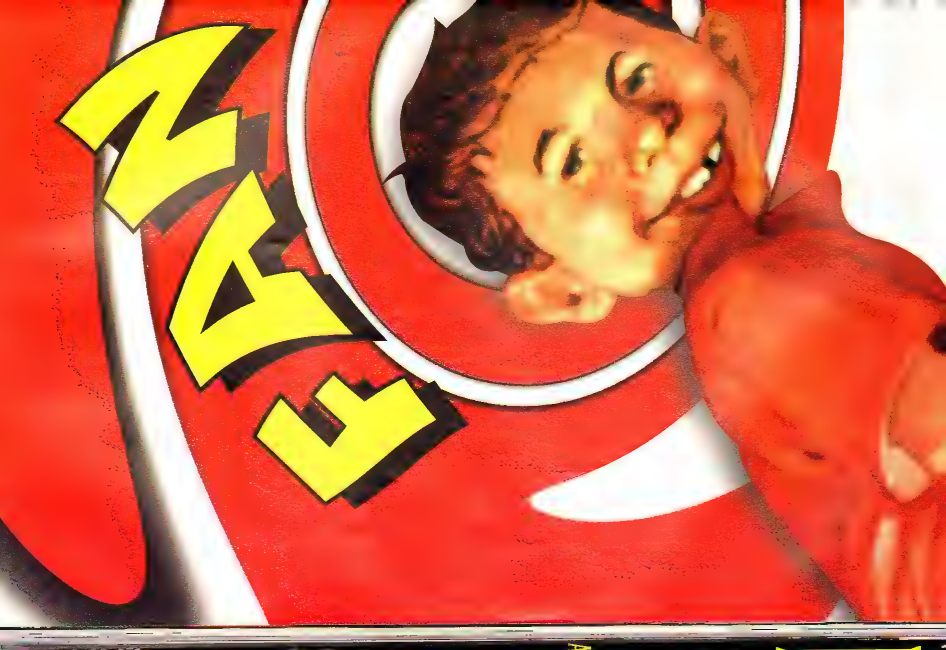
SPAWN LIVE!

Even more serious is Miramax's *Spawn* live-action film, previewed by McFarlane at Toy Fair. While my impressions of Michael Jai White as Al Simmons/Spawn were negligible at best (as they mainly showed him sulking, stalking or striking a pose), John Leguizamo as the Clown and Martin Sheen as Jason Wynn were through the roof. These two actors know how to chew up scenery, and they treated the movie as an all-you-can-eat buffet.

McFarlane already has his toy lines and comic plans for the movie set, displaying the prototypes at Toy Fair. Before you utter a disparaging remark, all I can say is grow up...this is Hollywood. At least Todd's putting the toys out himself through his TMP Productions. In fact, his deal with Miramax gave him more control than usual for a comic creator.

"I was consulted a lot," says McFarlane. Slated for release in the third week of August, the film may move if Miramax thinks Labor Day weekend looks weak. "Why should we hold ourselves to $15 million when it's possible to make $20 million?" McFarlane speculates.

Meanwhile, it'll just have to wait until May 16. I might just bring some parents in, just to see their jaws drop and eyes bulge.


FAN

GOES MAD

BY ARNOLD T. BLUMBERG

It was forty-five years ago when this whole fur-shlugginer business got started, ever since the post-WWII American population emerged from one of the darkest periods in world history, desperately searching for something to give meaning to their sad, sordid little lives. Just when all seemed hopeless, the people turned to their newsstands and discovered the comedic brilliance of a simple, four-color piece of trash called MAD. Faster than you could say "Potrzebie," the country was taken by storm, and MAD was spreading like a virulent disease across the great American continent. Soon, it engulfed the world with its witty satire and zany antics, and the human race unanimously decided to remodel civilization based on the teachings of the Great One Himself, Alfred E. Neuman. Today, "What, Me Worry?" has replaced "In God We Trust" on all currency, and a missing front tooth is seen as the height of fashion for men and women alike...of course we're kidding! What are you, some kind of nut?! Go on, read the REAL story now, ya freak...

CAPITAL GAINES

In 1952, young William Gaines, he of the Tales from the Crypt, Weird Science, and other nasty comics that were ruthlessly warping young minds, decided that it wasn't enough to sabotage the future of the country with horror comics. There must be some other way to manipulate this great God-fearing public, Gaines mused (at least, that's what we assume, I mean let's face it, there couldn't have been another reason), and turn the youth of America into an army of willing zombie slaves ready to overthrow all that is decent and right. And so MAD was born. Or something like that.

With his partner in crime, Harvey Kurtzman, Gaines pioneered the concept of the "adult" comic book, featuring previously-unseen parodies of popular comic

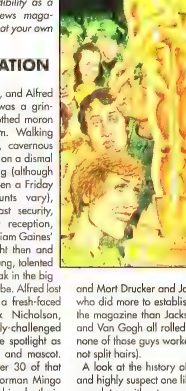
strips like the immortal "Super-duperman," and showcasing the art of Bill Elder among others. **MAD** would continue against all odds (**Time Magazine** dismissed it in 1956 as a "short-lived satirical pulp"...haha, and where are THEY now?) until finally, sometime in the 1960s (we'd look up the exact date but we're lazy), **MAD** changed format from comic to magazine-size, evolving into the publication that would become an icon and a fixture of American childhood for generations. With the format change, and under the editorial direction of Al Feldstein, the scope of the magazine widened to poke fun at politics, entertainment, advertising, and anything else under the sun. Yes, even the sun itself (in the now classic "What's So Hot About That Sun, Anyway?" by guest writer Carl Sagan).

[Ed. Note: We feel it important to point out that there was no such Sagan article in **MAD***, and that many of the facts being presented here are inaccurate or entirely false. We suspect a malevolent, far-reaching conspiracy intent on damaging our credibility as a hard-hitting news magazine. Proceed at your own risk.]*

GENERATION GAP

It was 1956, and Alfred E. Neuman was a grinning, gap-toothed moron with a dream. Walking into the dark, cavernous offices of **MAD** on a dismal Tuesday morning (although it might have been a Friday afternoon...accounts vary), Alfred slipped past security, walked right past reception, and strode up to William Gaines' desk, announcing right then and there that he was a young, talented boy who deserved a break in the big city. But alas, it was not to be. Alfred lost the janitorial position to a fresh-faced newcomer named Jack Nicholson, dooming the dentally-challenged dummy to languish in the spotlight as **MAD**'s new cover model and mascot. Starting with issue number 30 of that year, in a painting by Norman Mingo (**MAD** cover artist until his death in 1980), Alfred would be featured on almost every **MAD** cover for the next four decades, spouting his trademark witticism, "What, Me Worry?" and generally making an ass of himself on supermarket magazine stands everywhere.

As the '50s and '60s wore on, **MAD** built its stable of talent. The now-legendary "Usual Gang of Idiots" included; Dave Berg, whose running feature "The Lighter Side Of..." and its recurring star Roger Kaputnik still appear in the magazine today (probably because they can't find anything better to put in there); Al Jaffe, whose devilishly clever "Fold-Ins" on the inside back cover taught generations of children to bring arrows "A" and "B" together, launching many an electrical engineering career; Andre Prohias, the Cuban expatriate who reduced all political shades of gray down to the stark, black & white simplicity of "Spy Vs. Spy," now unofficially used by the CIA and the NSA as part of its field agent training manual; Kelly Freas, another of **MAD**'s cover artists from 1958 to 1962, who contributed many fine illustrations before getting out while the getting was good;



and Mort Drucker and Jack Davis, two artists who did more to establish the artistic style of the magazine than Jackson Pollack, Picasso, and Van Gogh all rolled into one (of course, none of those guys worked for **MAD**, but let's not split hairs).

A look at the history of **MAD** (even a brief and highly suspect one like this) would not be complete without a mention of Sergio Aragones, who joined **MAD** in 1963 and immediately infiltrated every free nook and cranny of the magazine with his lightning-fast, brilliantly funny cartoons. His "border gags" and "A MAD Look At..." features have been staples of the magazine ever since, so yes, it's safe to say that this history would not be complete without a mention of Sergio Aragones. Unfortunately, we have no room to mention him, and so his contribution to **MAD** must go unrecognized here. A shame really.

THE JOKE'S ON YOU

April 1st, 1997, will be remembered for many things...none of which came to mind right now, but ah yeah, there's also this "new, unimproved" **MAD** that came out too. After 45 years in publication, you wouldn't think there'd be anything left to improve, or even say for that matter, and you'd be right. Still, the editors of **MAD**, Nick Meglin and John Ficarra (carrying on the traditions established by Gaines, who stubbornly refused to stay alive past 1992) have insisted on continuing the magazine, and this year, they've decided to infuse **MAD** with fresh new talent and energy, bringing together some of the stalwart few still left from the glory days with a new "gang of idiots." Dave Berg and Al Jaffe are now joined by such luminaries as former **Rolling Stone** Cartoonist of the Year Peter Kuper, who updates the cloak-and-dagger escapades of the "Spy Vs. Spy" guys in a tres chic air-brushed style. Other newcomers include **Girltalk** editor Peggy Doody, who has evidently brought some girlie stuff (cooties?) to the **MAD** boys' club, artists R. J. Matson and Timothy Shamey, and in an obvious attempt to catapult the intelligence level of the magazine through the floor, former *Home Improvement* writer B. K Taylor ("more power, grunt grunt!").

Two new recurring features are also introduced. From artist Kevin Pope and writer Desmond Devlin, "The Melvin and Jenkins Guides to..." continues **MAD**'s proud tradition of articles with ellipses in their titles. Bill Wray draws and Anthony Barbieri writes the stunningly dramatic adventures of "Monroe," the disgusting teenager who is sure to capture the hearts of dozens.

The April relaunch issue features naked celebrities, bad cops, and articles about Joey Buttafuoco and Ebonics (two **comedic** concepts about as fresh and exciting as Tonya Harding jokes). With a slightly altered cover design, an italicized logo, and that same weird Neuman kid on the cover, the "new direction" issues of **MAD** are just leaping off the shelves. Rush out now in a buying frenzy! Buy two copies and double-bag 'em! We're **Overstreet's** FAN, we wouldn't steer you wrong, kid!

[Ed. Note: FAN wishes to deny any implication that it endorses the new copies of **MAD** *as a secure investment with potential for significant growth in the back-issue market. Obviously, the new issues of* ***Superboy*** *and the* ***Ravers*** *show that kind of massive mainstream appeal and financial promise.]*

FLOGGING A DEAD HORSE

"Lawks!" bellows our trusty hero, Artillery Man, as he swoops over the Precipice of Doom and flits into hyperspace across the Edge of Forever.

Down below, the diabolical Tadpole lies motionless under a twisted heap of smouldering slag. The Tadpole's cosmic cannons are silenced. A shard of glittering, bubbling plasticate is all that remains of his mighty hyperion bazooka. Artillery Man smiles heroically to himself. "Another job well done," thinks the Avatar of Action just as he's pulled over for speeding.

"Step out of the vehicle," barks an imperious alto voice from behind. "And keep your hands where I can see them."

Being unaccustomed to such intrusions, Artillery Man considers hitting the turbo nodule of his Destructobile, but thinks better of it.

"No, this innocent servant of the law cannot possibly know whom she has confronted," he decides. And besides, our hero is the ideal of law enforcement officials everywhere...

"Don't be alarmed, citizen. I mean you no harm—"

"That's OFFICER to you, buddy. D'you know how fast you were going?"

"Um... Warp Ten? Eleven? Twelve, max...."

"Try fifty-three in a school zone, pal. And you have a tail light... waitaminit! What the bejeezus are you wearing?"

Artillery Man glances briefly down at his fabled gunmetal spandex bodysuit and grins broadly. "Aha," he thinks, "Finally, she recognizes me."

I command your powers of deduction, fellow servant of justice. But know this: the universe can never know my secret identity, lest the powers of darkness break free of their near-eternal imprisonment. So, by the powers of Greyskull, I command thee to forget this incident ever took place."

"I can see your nipples," replies the unfazed police officer. "Put your hands in the air."

The evening does not go well for Artillery Man. Hours later, strapped to a dentist's chair in a smoky interrogation room, the Bastion of Bravery withers under the stern gaze of his new nemesis, Police Woman.

Artillery Man's rippling pectorals hurt from where his nipples have been covered with white sticky tape. There is a big bloodstain on his underpants where his slightly-too-overtly-bulging penis has recently been removed by special order of the sinister Watchdog Man, who is still upset over our hero's use of the phrase "black-hearted fiend" on a recent television appearance. "It's not fair," thinks our hero. "Who knew it had negative ethnic connotations?"

Police Woman's colleagues have drown up a laundry list of Artillery Man's known associates—writers, artists, editors and purveyors of smut in general. Our hero watches helplessly as one by one they are brought in, flogged within an inch of their lives, and labotomized for the protection of unsuspecting, innocent children everywhere. In the morning, unsuspecting, innocent young mothers will shudder in disbelief as they scan the headlines before turning their attention to Geraldo's latest expose of "Lesbian Nuns And The Trappist Monks Who Seduce Them." Artillery Man can only let out one small final whimper as the last ounce of life drains from his limp body. He realizes now where it all went wrong.

You see, that's the problem with aspiring to protect the qualities of Truth, Justice, and the American Way, isn't it? There's always some clever bastard who has a better idea of what it means than you do.

PAUL JENKINS

Paul Jenkins is a habitual liar who alleges he has been writing comics since the age of two. Those who knew him as a production manager and editor at Tundra Publishing know better, of course, but he remains undeterred.

A stint as Editor-in-Chief at the spectacularly short-lived and irrevocably-bankrupt Majestic Entertainment convinced Paul that his career path lay elsewhere. After much soul-searching and a visit to Madame Blovatsky's House of Tarot, he opted for a career as a writer over the position of head swan in the Bolshoi ballet. Armed with incriminating video tapes of a DC Comics Christmas party, Paul promptly found himself work as the new writer of Vertigo's **Hellblazer.**

Despite evidence to the contrary, Paul claims he gets all his ideas as a result of oxygen deprivation suffered when he was a test pilot for NASA in the early fifties. He was born in London, England in 1965. Paul now makes his home at a secret location in Massachusetts provided for him by the Witless Protection Program. He shares his bed with numerous loose women, two cats, and fleas.

D I A
"F"
FOR
FANBOYS

Yes, just when you thought [illegible] more mature comic creators [illegible] a FAN turns around and gets the crazy idea that we should do something "fun" like this. You ever wonder why comic creators don't just give their phone number to anybody? What we did, heh heh, is call some comics professionals and, heh heh, pretend to be raving fan-eyes who'd somehow gotten hold of their home phone number. In the process, we confused, scared, and thoroughly annoyed a number of people, making the magazine a number of enemies for life. Comedic geniuses? Laugh machines? Idiot savants? Yes, that's us.

by

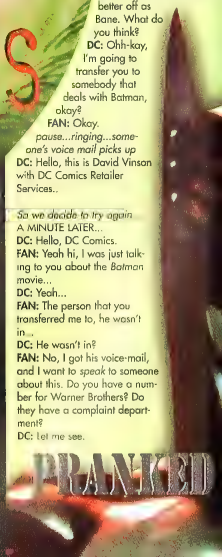
The Hurley Brothers

DC C

DC: Hello, DC Comics.
FAN: Hi, how are ya?
DC: Uh, fine. .
FAN: Do you guys have a complaint department?
DC: What is your complaint regarding?
FAN: Have you seen the *Batman & Robin* movie trailer?
DC: No, I haven't.
FAN: Okay, let me tell you about it. First, they cast Schwarzenegger as Mr. Freeze, and I think he'd be better off as Bane. What do you think?
DC: Ohh-kay, I'm going to transfer you to somebody that deals with Batman, okay?
FAN: Okay.
pause...ringing...someone's voice mail picks up
DC: Hello, this is David Vinson with DC Comics Retailer Services..

So we decide to try again

A MINUTE LATER...
DC: Hello, DC Comics.
FAN: Yeah hi, I was just talking to you about the *Batman* movie...
DC: Yeah...
FAN: The person that you transferred me to, he wasn't in...
DC: He wasn't in?
FAN: No, I got his voice-mail, and I want to *speak* to someone about this. Do you have a number for Warner Brothers? Do they have a complaint department?
DC: let me see.



PRANKED

JAMES ROBINSON (WRITER, STARMAN, GENERATION X)

FAN: Hello, is there a Jim Robertson there?
JAMES: Well, James Robinson is here
FAN: Are you the writer of Starman?
JAMES: Who's this?
FAN: Hello, my name is Dick, how are you?
JAMES: You need to tell me more, Dick. Who are you?
FAN: I'm Dick Hurley
JAMES: [pause] And what are you...why are you calling me?
FAN: I had a couple of questions about Starman
JAMES: [silence]
FAN: Hello?
JAMES: For what...why?
FAN: Just 'cuz I read the comic and I enjoy it, and I was a little confused by a couple of things
JAMES: How'd you get my number?
FAN: How'd I get your number? Well, there's this list that was printed with creators and it was like if you had any questions, it's always better to talk to the creators themselves
JAMES: [pause] Well, people calling me up at home really freaks me out so ask the questions quickly and then.... Wha-wha-what questions?
FAN: I was just wondering which one was the hero...which one is the superhero in Starman?
JAMES: This is a gag isn't it? Who is this?
FAN: No, this is Dick.
JAMES: Sorry Dick, see ya.
...and he hangs up...

MICS

FAN: You haven't seen the trailer yet? They're not showing it there in the office?
DC: No...I've seen the preview of the movie.
FAN: That's what I'm talking about, the trailer.
DC: Yeah, I've seen it...
FAN: Don't you think Schwarzenegger would've been better as Bane?
DC: Vain?
FAN: *Bane*. The big guy that's tearing up the Bat signal?
DC: Yeah, I think so, he's got that big muscular body. Mr. Freeze is like a normal guy.
FAN: Yeah! So what are they doing there? Maybe you should complain to someone.
DC: *(nervous laughter)*
FAN: Can't you guys do anything about that? I guess it's too late, huh?
DC: Promotions could do something...
FAN: What do you think about Clooney?
DC: Clooney? Not a good Batman. They should have stayed with Val Kilmer...
FAN: With Mel Kilmer?
DC: Yeah, Val Kilmer...
FAN: I mean they had Bob Keaton, then Mel Kilmer, and now.... I guess you could let someone know that I called to complain about that?
DC: Yeah, sure...
FAN: What's your name?
DC: Chris.
FAN: Hey, I'm Dick how are you?
DC: Fine
FAN: That's cool. I saw it this weekend and I wanted to get that off my chest. It was bothering me...if you could just let someone know, I'd appreciate it.
DC: Alright, I sure will.

JEPH LOEB (WRITER, BATMAN: THE LONG HALLOWEEN, IRON MAN)

FAN: Hello, I'm calling 'cuz the new **FAN** magazine came out this week—you know, it's that comic book magazine...
JEPH: [silence]
FAN: ...and they published a list of all these creators and their names and numbers and they said we could call 'em and ask 'em questions. So I wanted to call 'cuz I'm really enjoying that Long Holiday thing you're doing, and I wanted to let you know. I had a couple questions I could ask, if that's OK?
JEPH: [pause] Who is this?
FAN: My name is Bob Hurley.
JEPH: [pause] Bob Hurley?
FAN: Yeah. It's the FAN magazine, they published this list in their magazine. Do you know what I'm talking about?
JEPH: I have no idea what you're talking about, Bob.
FAN: It's the comic book magazine.
JEPH: [silence]
FAN: You know...you get it at the comic book store.
JEPH: Really.
FAN: Yeah!
JEPH: Okay, well, uh...
FAN: They published this list...I read comic books...
JEPH: [slowly] I think that's great, Y'know Bob, I'm in the middle of something right now, and I'd be glad to answer whatever questions you had if you just want to write me care of DC Comics, and...take good care okay?
FAN: Oh! I could call later if you're in the middle of something. 'Cuz they *got* both your numbers on here, so that would be fine...
JEPH: Okay. Well [pause] no...that wouldn't be okay, but I appreciate you calling, okay?
FAN: Oh? Well, okay....
JEPH: You have a nice day.

HEIDI MACDONALD (CO-FOUNDER FRIENDS OF LULU)

FAN: This is Vince Hurley, I'm callin' from New York. I read about this Friends For Lulu organization with comic books. What's all *that* about? I read about this in that **FAN** mag zine.

HEIDI: We are an organization for women in comics, but our membership is open to everyone. We're trying to promote and encourage female participation in comics, both as readers and as creators...

FAN: Right, right, all that sounds like a good idea to me. Do you guys have socials and things, like meetings and stuff...

HEIDI: Yes we do, we have meetings. Where are you located?

FAN: In New York actually, up in Queens.

HEIDI: We have monthly meetings. I could send you a flyer if you want?

FAN: That'd be great. Is this like a social thing? Could I get a date here?

HEIDI: [laughter] Who is this?

FAN: This is Vince Hurley.

HEIDI: This is not a place to get a date.

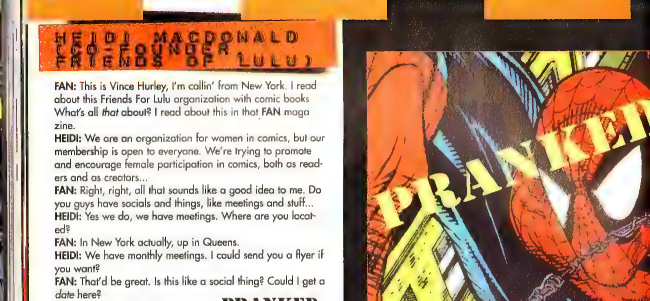
FAN: Oh...

HEIDI: We're more...*activity* oriented, putting together a directory...

FAN: This is like a business then? This isn't like a social thing?

HEIDI: Exactly. We have very serious goals...

FAN: Who's Lulu by the way?



J. SCOTT CAMPBELL (ARTIST, GEN13)

J. SCOTT: Hello?

FAN: Yeah, hi, can I speak to Jeff Clampett please...Campbell please?

J. SCOTT: Yeah, this is him

FAN: Hi, my name is Jessco Hurley. The people at WildStorm gave me your number and told me I should call and ask you a couple questions. I'm looking at setting up a **Gen X** fan club...

J. SCOTT: Gen X fan club?

FAN: Yeah, **Gen X**. Is that what you do?

J. SCOTT: No, I do **Gen13**.

FAN: Yeah **Gen 13**, **Gen X**... You're the writer for that?

J. SCOTT: I'm the artist.

FAN: Where do you get your story stuff from, is this like from MTV?

J. SCOTT: A little bit from everywhere, I guess. Magazines, MTV, movies, anything that interests me at the moment.

FAN: So when you're writing the **Gen X**, you're watching the MTV when you do it?

J. SCOTT: Well, I don't do as much writing as I do more the *artwork* on it....

FAN: Oh, well maybe I got the wrong guy. Thanks anyway.

MARVEL: Good afternoon, Marvel.

FAN: Yeah, hi. My name is Dick, who's this?

MARVEL: Excuse me?

FAN: I said "Hi, my name is Dick, who's this?"

MARVEL: This is Lyla at the receptionist's desk.

FAN: Hi, how are you?

MARVEL: Fine, thank you.

FAN: I have some Marvel stock and I was wondering if you guys were buying?

MARVEL: Hold on... I have to transfer you to Investor's Relations.

FAN: Investor's Relations? Okay, but I've also got some old comics I want to sell, could they help me with that too?

MARVEL: No, you have to call Subscriptions for that.

FAN: No... I want to sell some comics...

MARVEL: I know, you have to speak to Subscriptions for that.

FAN: I do?

MARVEL: Yes, I can give you the Subscription number.

FAN: Why do I talk to them?

MARVEL: It doesn't say why.

FAN: Okay.

[long pause, waiting to be transferred to Investor's Relations and then...]

OPERATOR: If you'd like to make a call, please hang up and try again....

Again, we give it another try, this time calling the Subscriptions number.

A MINUTE LATER...

MARVEL: Good Afternoon, Subscriptions. Erlene speaking, can I help you?

FAN: I just spoke with someone at the main Marvel office and they told me to call you

MARK WAID (WRITER, KINGDOM COME, CAPTAIN AMERICA, FLASH, IMPULSE)

COMICS

about selling old comics.

MA [pause] What do you mean? [pause] You want to get back issues?

FAN: No, I want to *sell* back issues.

MAR You want to sell back issues?

FAN: Yeah...

MA And you called the head office and they referred you to us?

FAN: Yeah, they said I should call subscriptions.

MA Oh [big sigh], hold on one second... [long pause/on hold] Hello?

FAN: Yes?

MA You've got to call them back...the head office...

FAN: ...can't help me?

MA ...ask for the Distribution Dept., it should come from them, not from us. Call them and look for the Distribution Dept.

FAN: Okay, thank you!

We call back the head office...

A MINUTE LATER...

MARVEL: Good afternoon, Marvel.

FAN: ...spoken to someone there about selling some comics, and they told me to call Subscriptions, so I called Subscriptions, and they told me I need to talk to Distribution.

MARVEL: Distribution?

FAN: Yeah.

MAR ...oh boy. Hold on let me find out where Distribution is...

FAN: Okay. [long pause/on hold]

MARVEL: Hold on please...

FAN: Hi, it's Tyler?

MARVEL: Yes...

FAN: Hi Tyler, how are you?

MARVEL ...going to transfer you to extension ###.

FAN: Who's that?

MAR ...don't know his name, I just got the extension from the other receptionist...

FAN: Can he help me?

MAR ...hold on...[pause, ringing, voice mail] *This is Matt ... Direct Sales Department of Marvel Comics...*

FAN: Yeah, hi. I found your number in a magazine, and I wanted to talk to you

MARK: Uh, okay

FAN: I really enjoyed the Kingdom Come book a great deal, that was a good comic, I enjoyed that

MARK: Thanks...so you say you found the number in the magazine, huh?

FAN: Right, it's in this here **Overstreet's FAN** magazine, it's in a comic book magazine, they sell it in the stores

MARK: [laughter] All right, no, this is very funny, so what's the gag?

FAN: Well, they had this list...have you seen it?

MARK: Well, apparently not....

FAN: Well I think it just came out this week, actually. They have this list and they have all these phone numbers of creators on here, and you're on here, I recognized your name 'cuz I like that **Kingdom Come** book so much. I had heard and you'll have to tell me if I'm wrong here, I'd heard that you were doing a book for the other company, the Marvel Company, and it was gonna be that **Kay-zare**, that primitive guy....

MARK: [laughter] I'm in on the gag, it's OK. You're calling from **FAN**...

FAN: What? What do you mean?

MARK: I have caller ID.

FAN: Oh, you're kidding...

MARK: Nope. Sorry. 'Fraid not.

FAN: [Long sigh] Yeah, we're doing an April Fool's thing...what're you doing with Caller ID?

MARK: [laughter] Just foiling practical jokers like you, sir...

FAN: Damn!

MARK: [laughter] Sorry, nice try. You stayed in character longer than I would've given you credit...

FAN: Sorry about that, but we just called Jeph Loeb and we got him really good...

MARK: I bet. SUCKER! If I hadn't checked the Caller ID, I actually might've been flipping out...

FAN: You nailed me!

MARK: The goal is...?

FAN: ...to just kind of screw with people, Joe Rybandt was going to call you back after I got off the phone with you and say it was all just a joke....

MARK: He doesn't know that it's all gone awry?

FAN: No, he does not..

MARK: Well, tell him everything went fine and have him give me a call.

FAN: That's great!

MARK: Tell him I seemed flustered and was thinking about calling those guys at **FAN** 'cuz I'm pretty steamed about it....

FAN: That's great!

MARK: Should I tear him a new one?

FAN: Oh absolutely...

So, yes, in the end, we were turned against each other by one of our intended victims. And yes, it worked quite well, and we learned our lesson: to never, ever mess with Mark Waid. Or maybe we'll just put a block on our number next time...

S U R

AN INDEPENDENT publisher's GUIDE TO VIRAL

Barb. D. Fisher

Tell me if this sounds familiar:

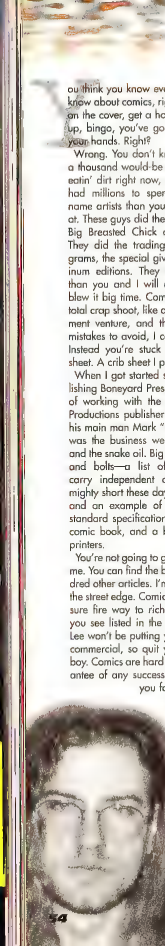
You've been reading comics since you were five, drawing them since you were six and now you've got some money saved up and a hot new character, maybe two, that's going to set the comics world on fire. Many bucks and riches after ways...

ou think you know everything there is to know about comics, right? Slap some foil on the cover, get a hot artist to do a pin up, bingo, you've got a monster hit on your hands. Right?

Wrong. You don't know squat. There's a thousand would-be comics companies eatin' dirt right now, and some of them had millions to spend and more big name artists than you can shake a stick at. These guys did the full-color ads with Big Breasted Chick and got nowhere. They did the trading cards with holograms, the special give-aways and platinum editions. They had more money than you and I will ever see and they blew it big time. Comics publishing is a total crap shoot, like any other entertainment venture, and there are so many mistakes to avoid, I could write a book. Instead you're stuck with a lousy crib sheet. A crib sheet I paid for in blood.

When I got started six years ago publishing Boneyard Press, I had the benefit of working with the original Northstar Productions publisher Dan Madsen and his main man Mark "Big B" Bernal. Dan was the business weasel with the plan and the snake oil. Big B gave me the nuts and bolts—a list of distributors who carry independent comics (the list is mighty short these days), an explanation and an example of a solicitation, the standard specifications of your average comic book, and a brief speech about printers.

You're not going to get that speech from me. You can find the basic crap in a hundred other articles. I'm going to give you the street edge. Comic publishing is not a sure fire way to riches no matter what you see listed in the price guide. Spike Lee won't be putting you in a 501 Blues commercial, so quit your dreaming fan boy. Comics are hard work with no guarantee of any success whatsoever. But if you follow my handy 11 Commandments of Comic Publishing, you just might last past your first issue.



1. DON'T QUIT YOUR DAY JOB:

As with any new small business, plan on your comic publishing venture to lose money its first two years in business. If you wanna eat, and we all do, you better have a jobby job or a really understanding girlfriend. If you don't have the coin to put out more than one issue at a loss, you can *forgetabout*it. Comics readers are very brand-oriented and word of mouth is the only way you're going to build an audience. This takes time and getting out several issues. This requires money, so keep flipping those burgers.

2. KNOWLEDGE IS POWER:

Read everything you can find about publishing. Learn from other people's mistakes so you don't make 'em. You don't know what a solicitation is? What a distributor is? Color separations? Full bleed size? Hah, nobody does when they first start. The more you know about this before you spend any money, the better. Read all of the comic trades. This is a business, you better get serious and do the homework. Go to comic conventions, throw one of the self-publishers a free slice of pizza and start grilling them for info. They're gonna be hungry and will spill their guts for a free slice of extra pepperoni.

3. KNOW THE QUESTION AND ITS ANSWER:

"Would I buy my own book if I saw it on the rocks at the local comic store next to all those shiny mutant books?" If your answer is "No", then how are you going to convince anyone else to buy it? You've got to be completely honest with yourself. Pass some Xeroxed readers' copies around the local stores and get some feedback. Don't tell 'em they are your own comics, tell 'em they're done by some idiot you know. People rarely have the courage to tell you your book stinks to your face, so you have to trick 'em to get a genuine response.

4. BEFORE THOU DOST DRAW A SINGLE LINE, THOU SHALT READ THINE OWN DIALOGUE OUT LOUD:

This is the single biggest piece of advice I give out to new writers most often. If you sound like Thor from any recent issue of The Avengers, you've got your work cut out for you. But you have to keep working at it. When you can read your dialogue out loud without wincing, do it in front of some buddies. If they're laughing like crack-smoking hyenas, then you did it wrong. Try to listen to how people really talk, your mom, your dad, the people you work with. Listen hard because good dialogue can make even shaky art work and a stale plot seem fresh.

5. YEE II DONE EARLY:

Before you even consider publishing, have the first two issues of your book completely finished. I mean inked, lettered and ready to go to press. If you can't do this, you'll never be able to make any kind of printing schedule. Once you get a reputation for shipping really late books, it will become a tattoo of doom on your forehead. Comics fans are a lot like heroin addicts. They can't wait for their fix, and if your brand of smack isn't available, they'll go buy something else and won't come back.

6. AD SWAP LIKE CRAZY:

Find other publishers and swap ads with them. Like I just said, comic fans are brand name crazy. So while they might buy Bat Guy, they'll probably overlook your Attitude Guy even though they are the same genre. When you create the ad, the most vital information is how an interested party can order your book through the mail. Mail order is important enough to get its own commandment because no stores are going to be carrying your nothing book in back stock. Comics have a high passaround rate and someone might find a book with your ad a year after it came out. You have to make it easy for an impulse buyer to get your book. You want that money anyway because nobody else gets a cut of it. It's found money. Don't be a snob, ad swap with anybody who'll have you. Advertising costs money you don't have. I have advertised in tattoo magazines, industry trade magazines, gath magazines, you name it I've been there, and none of them were worth the money. Ad swaps are the #1 best way to generate mail order for your money and generate good will amongst your fellow publishers. Networking like this can also save your butt when your artist quits a month before the next issue and you need a new guy. If you've generated a lot of goodwill amongst other publishers, they'll generally help you out of a jam.

7. TOUR UNTIL YOU CURL INTO A FETAL POSITION:

Most stores will not put your book on their shelves. Sounds harsh, but that's life in a world of small rack space.

When it comes to new indies, comic stores buy enough to fill subscriber orders, and if you're lucky one will get up on the racks. In order to widen your audience, you have to go Meet and Greet. You have to hit every comic convention you can drive to and sign at any store that'll let you. You're gonna have to do it stripped down Boneyard style. UPS costs money, so cram every empty space of your Ford Escort with comics, and remember it's better to have too many books to sell than have to turn customers away. You can forget about a suite at the Hilton. You split a Best Western room with eight guys or sleep on every free couch, attic floor, roach motel you can find. When I did the **Straight to Hell** tour with **CFD Productions** publisher Joe Monks, I didn't sleep on a bed for a month. I don't know what was worse, the couch full of dog hair in Pennsylvania w/ le Joe Bags did a strip search of some chick we met at a local bar or Frank Forte's attic floor for four days straight without heat. When at a comic convention bring your own food, because no convention center has anything remotely edible and it'll cost you too much dough. If some ugly chick likes your work and wants to buy you a pretzel, take it, because food costs money and you need all the money you can get. I can't emphasize this commandment enough, because you have to ram your books down people's throats before they'll take notice. Don't just go to comic conventions. Boneyard has set up booths at the Milwaukee Metalfest, bondage shows at bars, raves, fetish balls, poetry readings, any place where people gather is a good place to set up. Be cool with every fan you meet, but don't kiss their buts. Nobody likes a butt kisser.

MAIL ORDER IS KING:

There's nothing better than getting checks in the mail on a daily basis. Always put a mail order ad for your own books in every single issue. You get a new reader who just picked up **Attitude Guy #6**, he's gonna want the first five issues and you wanna be the one who sells it to 'im. Mail order is King because you don't give up a discount. You get full price for your book and the customer pays for shipping. Don't be cheap about the packaging either, because if a new fan receives books that look like Dennis Rodman wiped with them, you're gonna loose that fan. I can't tell you how often mail order has paid the phone bill or stocked the fridge. It takes dead books off of your hands and creates new fans for the really big orders I even throw in unadvertised freebies. A happy fan is a good fan

[illegible]:

Don't ever forget get this. These guys are the ones who put money in your pocket first, and they are going to be the first line of promotion for your product. Always try to work with the retailer to get your product into customers hands, because with out 'em you're screwed. These are the guys who will actually steer customers towards your books if you can get them excited enough about the product. Retailers are getting nailed from all sides these days, so they really appreciate a friendly publisher and they won't forget a grudge or a favor.

I. SPARE THE ROD AND SPOIL THE CREATOR:

Don't get me wrong on this, you've gotta treat your creative crew like gold, but if their egos ever get too swollen for reality, you've gotta beat 'em down like dogs. The publishing bottom line is always harder to face than their misconceptions. There are a million talented comics creators out there dying to be put to print, so if you got a deadline-killing whiner that constantly needs his hand held, give 'im the ax. I'm not saying screw them over. Don't ever pull that "Check is in the mail" crap or "But I need you to draw it all over again in a week!" garbage. Give everyone reasonable deadlines, some artistic freedom of their own without your hand on their throat, and some real constructive criticism and you'll find yourself with a very loyal crew of soldiers doing their best work. There is a group of publishers who steal the creators' work, don't pay 'em, keep their artwork, lie to them constantly and generally screw them tight. I refer to these scumbags as Rapist Publishers because they do just that. Don't become a part of this group. Comics publishing is a small world and word travels fast. Once you get the brand, you'll find it's hard to get any pros on board for anything unless you've got a lot of money. You have to earn respect, so don't let someone run roughshod over you. Be fair and straightforward with your creators. Never hide the bad news, serve it up like a nasty brand of whiskey so everyone always knows where you stand. The only thing harder to deal with than an artistic type is a bunch of musician types. Get used to it fast.

EVERY BOOK WILL BE BETTER THAN THE LAST:

Take pride in your labors and give it 100%. Sure your first issue looked pretty good, but the next issue has got to look even better. Each and every book should show a better grasp of your craft and more skill. There is no plateau. If you cease growing, then so will your audience. Pretty simple commandment.

If these commandments sound pessimistic, it's because each one was learned with shed blood. It's called the school of hard knocks and not everyone survives it or learns anything there. I'm trying to save you some pain. As much as it might surprise you, I really love comic books, and above all I am a fan. I want to see as many cool comics on the racks as possible.

Final words for those ready to embark to the front line. Don't inflate your sales figures, everyone already knows how well you're doing and it just makes you look like a weasel. Don't do ten different variant covers for your first issue because no one cares, everyone is sick of it and all those extra film costs will kill your profit margin. Don't hire a big name artist to do a cover and then advertise the book without his art, you'll be wasting your money. But what this all comes down to in the end is don't get into comic publishing unless you bear true love for the art form, because otherwise it's just not worth your time. Ply the stock market if you want fortune.

*Hart D. Fisher is the publisher of Boneyard Press and author of the upcoming **Dark Angel** series the Chaos! comics mini-series **Homicide: Burnt** and the critically acclaimed book **Poems for the Dead**. Mr. Fisher served as the managing editor of **Verotik** at the height of its popularity and has written or drawn for Ian Jones-Bamman Studios, CFD Productions, Caliber, Eternity, Antarctic Press, Wicked Mystic and more.*

AMALGAM WHO

Well by now we all know that our favorite comic book universe is making a return appearance following its successful debut last year. That's right, the Amalgam Heroes are back and ready to kick ass for another set of 12 issues! To bring you up to date on the major players past and present, FAN provides you with this handy guide to the stars of Amalgam, and gives you a glimpse of some of the surprises waiting in the wings...

AMALGAM

Super Soldier

Real Name: Clark Kent
First Appearance: **Super Soldier Action** #1
Info: Alien DNA recovered from a rocket crash on Earth was combined with the Super Soldier serum and injected into Clark Kent. This Super Soldier was frozen during WW II and thawed during modern times to fight Hydra, the children of Lex Luthor.

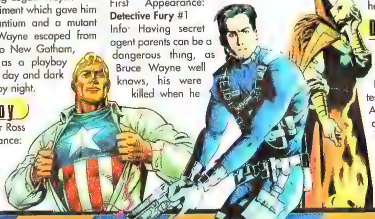
Dark Claw

Real Name: Logan Wayne
First Appearance: **Sleuth Comics** #27
Info: After seeing his parents murdered, a young Logan Wayne was used in an experiment which gave him claws of Adamantium and a mutant healing factor. Wayne escaped from the experiment to New Gotham, where he lives as a playboy computer wiz by day and dark knight of justice by night.

Spider-Boy

Real Name: Peter Ross
First Appearance: **Fantastic Adventure** #15
Info: An adolescent clone of Super Soldier, Spider-Boy was created by a team of scientists trying to recreate the WW II hero. With super speed, a pistol web-shooter, and super strength, this teen hero fights crime with the remembrance of his Uncle Ross' tragic death during a robbery always in mind

Bruce Wayne: Agent of S.H.I.E.L.D.



Real Name: Duh...
Title: Director of S.H.I.E.L.D.
First Appearance: **Detective Fury** #1
Info: Having secret agent parents can be a dangerous thing, as Bruce Wayne well knows, his were killed when he was still a child. Vowing to avenge his parents' death, Wayne hooked up with the secret counter-espionage agency S.H.I.E.L.D. Being obsessive about his pursuit of justice, Wayne quickly climbed the secret agent ladder to replace his mentor, Nick Fury, as Director.

Wonder Woman

Real Name: Ororo
First Appearance: **Giant-Size Tales of the Amazons** #1
Info: Rescued from the sea by Queen Hippolyte, Ororo was then raised by the Amazons of Themyscira. After learning their ways of combat, she returned to the U.S. to fight for justice from her home in New Orleans.

Dr. Strangefate

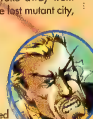
Real Name: Charles Xavier
First Appearance **More Strange Tales** #110
Info: After learning the mysteries of the occult from the Ancient One, Xavier became one of the most powerful beings in the universe. After co-founding the JLA, however, the Doctor moved into the darker realms, devoting himself to private study.

T

Mister X

Real Name: J'onn J'onzz (secretly the Skrullian Manhunter)
First Appearance: **Sleuth Comics #225**
Info: Acting as both the monetary and mental support behind the JLX, Mister X led this band of mutants when they broke away from the JLA to seek the lost mutant city, Atlantis.

Mariner



Real Name:
Arthur McKenzie
First Appearance:
Marine Mystery #1
Info: After being framed

H

for a horrible crime, Mariner was freed by the newly formed JLX, after which he became determined to lead them to the lost city of Atlantis.

Firebird

Real Name:
Beatriz Grey
First Appearance: **JLA: The New Blood** #1
Info: Trained by her older JLA mentors, Firebird became a potent flame shooting superhero to be feared by many a villain.

Apollo

Real Name:
Ray Summers

E

First Appearance: **JLA: The New Blood** #1
Info: It wasn't until he was a te... that Ray realized how much sunlight vated his powers, giving him the a... to direct the power through his eyes

Nightcreeper

Real Name:
Kurt Ryder
First Appearance: **JLA: The New Blood #4**
Info: Tossed out of the circus as a freak, Kurt soon hooked up with the JLA, confusing villains with his su...

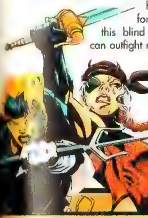
1 9 9 6

Speed Demon

Real Name: Blaze Allen
First Appearance: **Speed-Demon Showcase** #1
Info: The words "Gone, gone o' form of man, arise the demon Etrigan" have a weird effect on Blaze Allen, they turn him into a creature from Hell. To save the soul of his sweetie, he cut a deal with the sorcerer Merlin to become the vengeful spirit of the Speed Demon and ride his flaming motorcycle to the 4 corners of the world to collect 6,666 evil souls before the Night Spectre.

Dare

Real Name: Slade Murdock
First Appearance: **Dare the Terminator** #1
Info: Slade learned the hard way that the world of high-powered international law had no room for justice. So this blind lawyer who can outfight men over twice his size decided it was time to go her own way. Little did she realize at the time that "her own way" would cross paths with Catsai when they were hired to kill each other by the same person. They teamed up, killed the client, and have had a partnership ever since.



Catsai

Real Name: Elektra Kyle
First Appearance: **Dare the Terminator** #168
Info: After witnessing her father's murder, Elektra learned to survive by her sharp wits and fast fingers under the tutelage of a mentor with an odd cat fixation. Here she trained her cats and herself and finally began her life as an assassin.

Prince

Real Name: Princess Diana of Themyscira
First Appearance: **Astounding Comics** #1
Info: Princess Diana defied her mother Queen Hippolyte and chose the man's world over the paradise of her native island Themyscira. With a mystical bow and bullet proof bracelets, she ended up on New York's mean streets where found love and a partner in the form of the vigilante Castle.

Castle

Real Name: Trevor Castigliane (he changed his name to Trevor Castle for professional reasons)
First Appearance: **Adventures of Spider-Boy** #129
Info: Marine Captain Castigliane went AWOL when the mob gunned down his family. A weapons specialist, when the Captain resurfaced, it was as Castle, a gun-toting vigilante, hell-bent on making the mob pay and getting his son back from Thanoseid, the evil Apokoliptian ruler.

Sparrow

Real Name: Jubilation Lee
First Appearance: **Shadow of the Dark Claw** #1
Info: After helping Dark Claw escape from a trap in a New Gotham shopping mall with her mutant light powers, the talonted knight took her under his wing. He continues to train her to use her brain first and her powers second as they battle villainy together.

J

...ances and wily battle skills.

Mercury

Real Name:
Pietro "Pete" Allen
First Appearance:
JLA: New Blood #2
Info: Mutant-hunting Sentinels of the future hounded poor Pietro into the past, the only place he could find refuge. This resulted in a Sentinel war with the New Blood. A distant relation to Blaze Allen, word on the street is that there might be a bit of demon blood pumping through Peitro's veins.

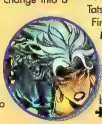
L

Wraith

Real Name: Todd Gambit
First Appearance:
JLA: The New Blood #1
Info: After acquiring a deck of magical cards, Todd's mutant ability became more focused, enabling him to change into a shadowy being at will.

Runaway

Real Name: Unknown
First Appearance:
JLA: The New Blood #2
Info: A touch from Runaway leads her to become an exact copy of the person she's touched, though the melding effects can be painful for both persons involved.



X

Kokoro

Real Name:
Tatsu "Betsy" Braddock
First Appearance:
Mutant Outsiders Annual #2
Info: As she combines her mutant psionic powers with her martial arts training, Kokoro attacks her enemies both physically and mentally.

X-PATROL

Niles Cable

Real Name: Niles Cable is his real name.
First Appearance:
My Mutant Adventure #80
Info: This cybernetic mutant from a dismal future plans to use X-Patrol to prevent history as he knows it from happening.

Ferro Man

Real Name: Piotyr Rasputin
First Appearance: **X-Patrol** #1
Info: Ferro Man uses his mutant ability to transform his flesh into living metal to shield his gentle soul.

Beastling

Real Name: Hank Logan
First Appearance: **X-Patrol** #1
Info: Hank's power to change his green furry body into a variety of monstrous shapes without altering his brilliant mind is the result of an experimental antidote given him to cure a rare tropical disease. No one expected it to mutate this mutant

Elasti-Girl

Real Name: Janet Van Dyne
First Appearance:
My Mutant Adventure #80
Info: When volcanic gasses acted as a catalyst for her latent mutant powers, this socialite soon became the beast of the ball. With no where else to go, she decided to aid Niles with not only her mutant powers, but her financial resources as well.

Dial H.U.S.K.

Real Name: Paige Guthrie
First Appearance: **X-Patrol** #1
Info: Finding a dial that activated her mutant powers while she was exploring a cave near her Appalachian home, Paige discovered that she could shed her skin and take the form of a new hero.

Shatterstarfire

Real Name.
Princess Koriand'r of Tamojaran
First Appearance:
The Outrageous Spider-Boy #305
Info: Life in a subatomic world can be dangerous, especially if you're a princess. Rescued from an ambush by Spider-Boy, she was brought back to this world, a place she never knew existed, for safety, and she ain't happy about it.

AMALGAM 19

This year, the Amalgam Universe welcomes a whole slate of new characters to their heroic ranks. Joining such returnees as the Super Soldier (this time in Super Soldier, Man of War, in a WWII flashback adventure with Sgt. Rock and his Howling Commandos), Dark Claw (in Dark Claw Adventures, based on the popular Amalgam cartoon series...wink), and Spider-Boy (in a wild Spider-Boy Team-Up installment) are the following newcomers:

Challengers of the Fantastic

Consisting of Reed "Prof" Richards, Sue "Ace" Storm, Johnny "Red" Storm, and Senator Ben "Rocky" Grimm, this intrepid team of heroes were transformed by an ill-fated space flight and dedicated their lives to investigating similar unknown phenomena. In their latest mission, they must face the coming of Galactica! Written by Karl Kesel with art by Tom Grummett and Al Vey.

Iron Lantern

Hal Stark wears a life-sustaining suit of armor, and empowered by the Oa, the Living Planet, Hal faces off against the combined forces of Sapphire Masque, Great White, and the evil Mandarinestro. Written by Kurt Busiek with art by Paul Smith and Al Williamson in that oh-so-cheeky '60s Ditko style.

Lobo the Duck

That cigar-chomping Main Mallard is forced to confront Lunatik-Bug and his arch-nemesis, Doctor Bong-Face, when a ruined Manhattan and a pile of dead heroes add up to mystery and adventure. Written by Alan Grant, with art by Val Semeiks and Ray Kryssing.

Thorion of the New Asgods

The Resurrected One battles in the polar region between New Asgard and Apokolips, attempting to end the threat of his brother, the hated L'ok D'Saad.

magneto and the magnetic men

Magneto

Real Name: Erik Magnus
First Appearance:
The Brotherhood of Mutants #1
Info: After his brilliant magnetic powers manifested in his teens, Erik grew up to create the Magnetic Men, who are bent on destroying the evil Sentinels created by his brother Will.

Iron

Created by Magneto
First Appearance:
Magneto and the Magnetic Men #1
Info: As the first and most determined of Magneto's creations, Iron's attack repelling force renders him nearly untouchable in battle.

Cobalt

Created by Magneto
First Appearance:
Magneto and the Magnetic Men #1
Info: A radioactive maelstrom, Cobalt is the natural leader of this group when Magneto is separated from his creations.

Nickel

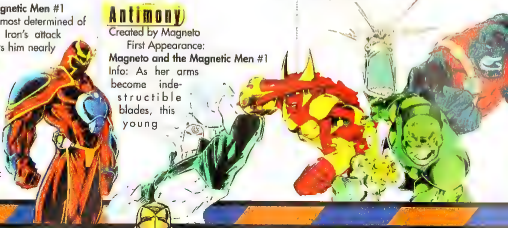
Created by Magneto
First Appearance:
[Magneto and the Magnetic Men] #1
Info: Always impatient to show off his fighting skills, Nickel is the fastest fighter on the team.

Antimony

Created by Magneto
First Appearance:
Magneto and the Magnetic Men #1
Info: As her arms become indestructible blades, this young magnetic woman is a deadly Sentinel slashing machine.

Bismuth

Created by Magneto
First Appearance:
Magneto and the Magnetic Men #1
Info: Though he's able to fire deadly chemicals, this action leaves him brittle and capable of being broken in battle easily.



97 OVERVIEW

Thanoseid is also ready to cause trouble for our hero in a story written by Keith Giffen, with art by John Romita Jr.

Bat-Thing

A transformed scientist thirsting for revenge mutates into a half-bat, half-monster out to destroy the motorcycle gang that precipitated his horrific creation. It's laughs aplenty when Bat-Thing takes center stage, written by Larry Hama, with art by Rodolfo Damaggio and Bill Sienkiewicz.

Generation Hex

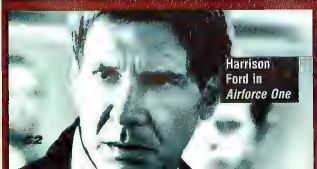
And now a flashback to those halcyon days of Amalgam's past, when Jono Hex and his posse of mutant teammates (Skinhunter, Madame Banshee, and Retribution) enter the town of Humanity looking for revenge. Amalgam is just chock-full o' revenge-seeking super-powered maniacs, isn't it? Thrill to the western motif as Hex meets the Whip Queen. Hmm, things are looking up in this tale written by Peter Milligan, with art by Adam Pollina.

Also returning from the 1996 line-up will be Magneto and his Magnetic Men, the X-Patrol, and the JLX. The Amalgam Universe—more bang for your buck, baby!

THE 1997 SUMMER MOVIE PREVIEW

by "Hollywood" Benn Ray

Ah Summer. Time for cookouts, swimming, baseball, and huge movie blockbusters. That's right, the kids are out of school and figuring out ways to sneak their buddies into to local movie multiplex. And while Mom and Dad are at work, the kids are not only ruthlessly ignoring the ratings system but smuggling contraband candy in their shorts to avoid the outrageous theater prices. Looks like all kindsa rule breaking will be going on. Well, to give everybody a clue as to what's coming out, here's a look at 21 of the biggest releases planned for the months ahead.


Harrison Ford in *Airforce One*

Patrick Stewart in *Mastermind*

ARLIEN: RESURRECTION

Breed: Sci-Fi Sequel
Studio: Twentieth Century Fox
Release: August 3
Director: Jean-Pierre Jeunet
Screenplay: Joss Whedon
The Players: Sigourney Weaver, Winona Ryder, Ron Perlman, Brad Dourif, Dominique Pinon, Kim Flowers, Cruz, Dan Hedaya
Insider Info: Former UCLA basketball player Nigel Miguel, known to shoot an all-star-worthy 3-pointer for a living
The Lowdown: Set 200 years after Alien 3, Ripley is brought back to life via cloning. Unfortunately, her DNA was mixed with that of an alien's and in the process of bringing her back, they bring back the creature with it then escapes. This alien, containing strands of human DNA, is smarter, meaner, and has an odd fascination with TV talk shows. However, thanks to the alien DNA in her, Ripley is much more aggressive. Ryder plays an android engineer/ space agent who teams up with Ripley to fight the mac daddy of all aliens.
The Tip: *Alien 4*. This Time It's Personal.

BATMAN & ROBIN

Breed: Comic Adventure (no lie—that's how the trades are listing it)
Studio: Warner Bros.
Release: June 20
Director: Joel Schumacher
Screenplay: Akiva Goldsman
The Players: Arnold Schwarzenegger, George Clooney, Chris O'Donnell, Uma Thurman, Alicia Silverstone, Michael Gough
Insider Info: George Clooney will begin shooting Warner Bros' live action *Frosty the Snowman* later this year. Supermodel Elle Macpherson plays Julie Madison. Bruce Wayne's fiancee.
The Lowdown: Villain Mr. Freeze (Schwarzenegger) not only wants vengeance on Batman for turning him into such a cold-hearted character, but he also wants to turn Gotham into an ice cube so that he can revive his cryogenically frozen wife (Venus Kix). Helping Freeze is Poison Ivy (Thurman).
The Tip: Holy retro TV, Bat-fans. Could director Schumacher be turning the *Bat* films into the cinematic equivalent of the '60s TV show? To find out, tune in on June 20. Same Bat-approach. Same Bat-director.

CONSPIRACY THEORY

Breed: Misinformation
Studio: Warner Bros.
Release: July 25
Director: Richard Donner
Screenplay: Brian Helgeland
The Players: Mel Gibson, Julia Roberts, Patrick Stewart, Cylk Cozart
Insider Info: Mel Gibson was responsible for the Kennedy assassination. (Well, probably not, but do we really know? I mean REALLY, REALLY know?)
The Lowdown: Taxi driver Travis Bickle er, Jerry Fletcher's (Gibson) life takes a turn for the dramatic when one of the theories in his conspiracy newsletter hits a little too close to the mark. Gibson joins forces with lawyer Alice Sutton (Roberts) and a secret service agent (Cozart) to get the truth out despite the efforts of villainous CIA agent Dr. Jonas (Stewart).
The Tip: Y'know, the truth isn't really out there.

CONTACT

Breed: More Alien Stuff Thriller
Studio: Warner Bros.
Release: July 11
Director: Robert Zemeckis
Screenplay: Jim Hart, Michael Goldenberg
The Players: Jodie Foster, James Woods, Jake Busey, Rob Lowe, David Morse, Tom Skerritt, John Hurt, Geoffrey Blake, Matthew McConaughey
Insider Info: *Contact* is based on Carl Sagan's Pulitzer Prize winning book of the same name.
The Lowdown: After her goal of making contact with extra-terrestrial life is achieved, Dr. Ellie Arroway (Foster) vies for position of Earth spokesperson with people from many other countries.
The Tip: "Do not run! We come in peace! Ack! Ack! Ack!"

EDWARDS AND HUNT

Breed: Explorational Road Comedy
Studio: Warner Bros.
Release: July
Director: Christopher Guest
Screenplay: Boyd Hale, Mark Nutter, Tom Wolfe
The Players: Matthew Perry, Chris Farley, Eugene Levy, Bakeem Woodbine, Lisa B. Parker Posey
The Lowdown: Two explorers lead a band of misfits across the uncharted American West in a race to beat Lewis & Clark.
The Tip: Bet you didn't know that Lewis & Clark were into racing other explorers more than the actual exploring.

EVENT HORIZON

Breed: Inter-Dimensional, Outer Space, International, Psychological, Horror, Sci-Fi
Studio: Paramount
Release: August
Director: Paul Anderson
Screenplay: Phillip Eisner
The Players: Laurence Fishburne, Richard Timothy Jones, Kathleen Quinlan, Joely Richardson, Sam Neill, Jason Isaacs
Insider Info: One of the largest productions ever filmed in the UK, the sets occupy 7 sound stages, including the huge 007 stage.
The Lowdown: It's the year 2046 (y'know that's only 49 years from now). After a prototype space ship capable of traveling faster than the speed of light resurfaces near Neptune after disappearing 7 years prior, Fishburne heads up an exploratory team to salvage her, search for survivors, and discover the horrible secrets within (like life forms from other dimensions and stuff).

And JohnTravolta will face off with Nicholas Cage

Mel Gibson has a Conspiracy Theory

Matthew Perry with Chris Farley in Edwards and Hunt

FACE/OFF

Breed: Mind-Swapping Futuristic Action Thriller
Studio: Paramount
Release: June 27
Director: John Woo
Screenplay: Mike Werb, Michael Colleary
The Players: Nicholas Cage, John Travolta, Dominque Swain, Gina Gershon, Joan Allen, Alessandro Nivola, Robert Wisdom, Harve Pennell, Margaret Cho
Insider Info: In *Broken Arrow* (also starring Travolta), director Woo pretty much blew up everything. It ruled!
The Lowdown: A National Security Intelligence agent (Travolta), ends up switching identities with a terrorist (Cage). As each man inhabits the other's body, they become involved in a game of cat-n-mouse.
The Tip: Think 1 part *Johnny Mnemonic*, 1 part *Freaky Friday* and 4 parts explosives!

GEORGE OF THE JUNGLE

Breed: Cartoon-Based Jungle Comedy
Studio: Buena Vista
Release: July 18
Director: Sam Weisman
Screenplay: Dana Olsen, Audrey Wells
The Players: Brendan Fraser, Leslie Mann, Thomas Haden Church, Abraham Benrubi
Insider Info: This is the live-action version of the '70s Saturday morning cartoon.
The Lowdown: When poachers endanger his jungle home, George (Fraser) must return and rely on the aid of his friends Ape, Tookie Tookie Bird and his elephant Shep to put a stop to them. Mann co-stars as Ursula, George's love interest.
The Tip: "George, George, George of the Jungle, watch out for that box-office bomb."

GOOD BURGER

Breed: Fast Food Hip-Hop Jam
Studio: Paramount/Nickelodeon
Release: May 25
Director: Brian Robbins
Screenplay: Dan Schneider, Kevin Kopelow, Heath Seifert
The Players: Kenan Thompson, Kel Mitchell, Carmen Electra, Sinbad, Shaquille O'Neal, Abe Vigoda
The Lowdown: When a couple of high school teens run a run down burger joint into the "in" spot in town, a group of rival businessmen (are there any other kind?) take an interest and stop at nothing to get that secret sauce recipe.
The Tip: "Yo, is it true they serve cheese on that jammy?"
Translation: "Excuse me, I ordered a cheeseburger and was given a hamburger."

HERCULES

Breed: Disney Animation
Studio: Disney/Buena Vista
Release: June 27
Director: Ron Clements, John Musker
Screenplay: Ron Clements, John Musker, Bob Shaw, Don McEnery, Irene Mecchi
The Voices: Danny DeVito, Tate Donovan, Susan Egan, Matt Frewer, Bobcat Goldthwait, Paul Shaffer, Rip Torn, Lillias White, James Woods, Charlton Heston
Insider Info: Hercules is Disney's 35th animated feature.
The Lowdown: Hercules, son of Zeus, was a Greek God taken from his home by Hades (the God of Hell). After learning about his true origins, Herc sets off to prove himself with the help of his Satyr side-kick Phil. However, Hades has riddled Hercules' path with obstacles because he wants to rule the Universe. Yet with the help of Phil, Pegasus, and Meg (love interest), Herc returns to Olympus as its rightful heir.
The Tip: Let's see, Herc-tagas, Greek men, this has got the makings of disaster written all over it. Y'see, most parents only want their kids to see innocuous little bunnies like Thumper or singin' lobsters and stuff like that. Otherwise, *Pocahontas* would've flopped, and *Hunchback* would've been huge.

KULL THE CONQUEROR

Breed: Sorbo Sword Slash Fest
Studio: Universal
Release: August 29
Director: John Nicolella
Screenplay: Charles Edward Pogue, Don Mancini
The Players: Kevin Sorbo, Tia Carrere, Thomas Ian Griffith, Katrina Lombard, Litefoot, Harvey Fierstein, Roy Brocksmith
Insider Info: Kull is based on pulp writer Robert E. Howard's creation from the 1930s.
The Lowdown: When some very bad people dispose of his king, the slave Kull (Sorbo) must fight his way through a slew of villains and the evil queen (Carrere) to find a magical weapon that will enable him to claim his kingdom and his woman.
The Tip: And this is different from Sorbo's TV show *Hercules* how? Oh no guest appearance by Xena.

LEAVE IT TO BEAVER

Breed: TV Remake
Studio: Universal
Release: August 1
Director: Andy Cadiff
Screenplay: Brian Levant, Lon Diamond
The Players: Christopher McDonald, Janine Turner, Cameron Finley, Erin von Detten
Insider Info: Barbara Billingsley (the Beaver's mom) currently works as a Ebonics translator in L.A. (OK, that's a lie.)
The Lowdown: America's wholesome household makes its '90s pig screen debut.
The Tip: "OK, Beav, if you don't drop that gat, I'm gonna pop a cap in your ass."

THE LOST WORLD: JURASSIC PARK

Breed: Dinosaur Blockbuster Sequel
Studio: Universal
Release: May 23
Director: Stephen Spielberg
Screenplay: David Koepp, Michael Crichton
The Players: Jeff Goldblum, Julianne Moore, Pete Postlethwaite, Sir Richard Attenborough, Harvey Jason, Peter Stormare, Vanessa Lee Chester, Vince Vaughn, Arliss Howard, Richard Schiff, Thomas F. Duffy
Insider Info: The title "Lost World" an homage to Sir Arthur Conan Doyle's (Sherlock Holmes) work with the dinosaur genre.
The Lowdown: 6 years after the characters barely escape dinosaur mayhem with their lives, chaos theory practitioner Dr. Ian Malcolm (Goldblum) is back in dino-ville and again. When scientists investigate the events of natural extinction, the horn that dinosaurs are alive and kicking. Shortly after, they are approached by businessmen who want to clone the beasts for big game hunting.
The Tip: Y'know, some people deserve to end up as a meal for a Raptor.

...TERMINDS

... Hostage Situation Comedy
St... Sony/Columbia
... May 30
D... Roger Christian
Sc... Floyd Byars, Alex
St... Chris Block
Th... Players: Patrick Stewart, Vincent Kartheiser, Brenda Fricker, ... Craven
The ...owdown: When a disgrun... intelligent security consultant (S...) takes the entire school ... in order to extort millions fr... former employer, it's up to ... Paxton, a student recently ... for pulling pranks to ... the day. Armed with only a 2-... radio and a love of pranks, ... industrious youngster must do ... with a gang of thugs to free ... school.
Th... Bart Simpson meets D... the Menace meets that ... Alone kid. Wait a second, ... all pretty much the same ... character!

...N BLACK

... Comic-Based Conspiracy
St... Comedy
... Sony/Columbia
Re... July 2
Di... Barry Sonnenfeld
Sc... Ed Solomon
Th... Players: Tommy Lee Jones, ... Smith, Linda Fiorentino, ... D'Onofrio, Rip Torn
Insider Info: *Men in Black* is based on ... Malibu comic of the same ...
The ...owdown: Mr. Jones and Mr. ... play secret government G-... who track and examine alien ... These men not only keep ... galactic immigrants under ... but visit abductees and use ... neutralizers to convince the ... that what they saw was ... ...ng other than a UFO. Their ...DAs come fully loaded with ... guns and the capability to go ... miles an hour upside down. ... agents discover an alien plot to ... over Earth, universally ... as a nice place to visit, but ... wouldn't want to live ... now the MIB go full force ... button kicking mode to get ... off the planet.
Th... Always bet on black. Men in ... that is.

SPEED 2: CRUISE CONTROL

Breed: Comic Adventure
Studio: New Line
Release: August 22
Director: Mark Dippe
Screenplay: Alan McElroy
The Players: Michael Jai White, John Leguizamo, D.B. Sweeney, Martin Sheen
Insider Info: Spawn comic creator Todd McFarlane also acted as Executive Producer of the movie.
The Lowdown: After Vietnam vet turned assassin Al Simmons is double-crossed and murdered by his boss Jason Wynn (Sheen), he (White) sells his soul to the Devil. However, he didn't reckon that part of the deal would involve him becoming a supernatural being with tremendous power. Now, not only does this sensitive killer turned superhero have to battle government meanies and hellish creatures, he must come to terms with his feelings for his wife.
The Tip: Blow many times do we need to be told, "Never make a deal with the Devil!" Sheesh.

SPEED 2: CRUISE CONTROL

Breed: We Don't Need Keanu Sequel
Studio: 20th Century Fox
Release: June 6
Director: Jan DeBont
Screenplay: Randall McCormack, Jeff Nathanson, Kevin Peterka, Greg Chabot
The Players: Sandra Bullock, Willem Dafoe, Jason Patrick, Tamuera Morrison, Glenn Plummer, Brian Mcskoskie, Patrika Darbo, Tim Conway, Luis Chiles, Colleen Camp
Insider Info: The original *Speed* earned $364 million worldwide.
The Lowdown: Looks like poor Annie (Bullock) is trouble magnet. While on a luxury cruise ship vacation with her LAPD boyfriend, Patrick, a disgruntled former employee (Dafoe) takes over the ship's computer in an attempt to incinerate the boat.
The Tip: "You're planning to do a sequel to a huge box-office smash hit, but the lead actor doesn't want to return. What do you do? WHAT DO YOU DO?!

STEEL

Breed: Comic Adventure (it must be a new genre or something).
Studio: Warner Bros.
Release: August 8
Director: Kenneth Johnson
Screenplay: Kenneth Johnson
The Players: Shaquille O'Neal, Judd Nelson, Annabeth Gish, Richard Roundtree, Irma P. Hall, Ray J. Norwood
Insider Info: O'Neal is a big Superman fan, so it only made sense to cast him as this Superman spin-off character.
The Lowdown: When weapons designed by a blue-collar metals specialist from Harlem fall into the hands of a criminal gang, John Henry Irons creates a super-powered suit of armor and powerful counter-weaponry. Now he's out to reclaim the streets of Harlem.
The Tips: Sure he can shoot hoops, but can he kick butt? Dennis Rodman he ain't.

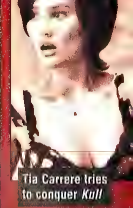
TITANIC

Breed: Sea-Faring Disaster
Studio: Paramount
Release: July 2
Director: James Cameron
Screenplay: James Cameron
The Players: Leonard DiCaprio, Kate Winslet, Bill Paxton, Kathy Bates, Gloria Stuart, Suzy Amis, Frances Fisher, Billy Zane, Bernard Hill, Jonathan Hyde, Danny Nucci, David Warner
Insider Info: To film this, a 775-foot-long replica of the ocean-liner was built in a really big water tank in Baja, Mexico.
The Lowdown: A really big boat thought to be unsinkable hits an iceberg and sinks. Oh, there's romance too.
The Tip: You know all that ship never went down, they wouldn't be making this movie.

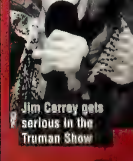
THE TRUMAN SHOW

Breed: Carrey Drama Vehicle
Studio: Paramount
Release: August 8
Director: Peter Weir
Screenplay: Andrew Niccol
The Players: Jim Carrey, Dennis Hopper, Laura Linney
Insider Info: Director Weir helped comedian Robin Williams shift to dramatic roles when he cast him in *Dead Poets Society*, a role that got Williams the Academy Award Nomination for Best Actor.
The Lowdown: Truman Burbank discovers that his life has been filmed as a TV program as a documentary soap opera as concealed cameras broadcast his life to a pretty decent market share. Hopper is the network programmer pulling the strings in Burbank's life. Burbank's attempts to escape from this artificial reality nearly drive him mad.
The Tip: 1 part *Network*, 1 part *Being There*, 1 part *MTV's The Real World*.

Kate Winslet is a passenger on the *Titanic*



Tia Carrere tries to conquer *Kull*



Jim Carrey gets serious in the Truman Show

TOY

PAR

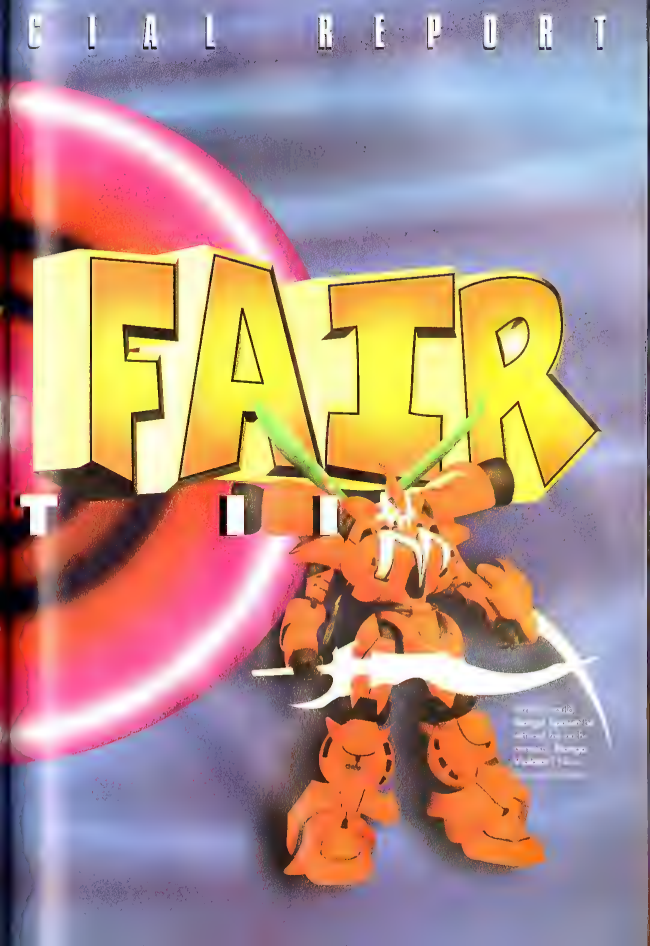
Welcome to Part Two of our [illegible] report on Toy Fair '97, brought to you from the halls of [illegible] of the coolest toy showrooms in New York. If you missed Part One, where were you? And now that we've answered that, run immediately to your nearest store and pick up last month's FAN if you don't have it, as we covered a heck of a lot of manufacturers that you won't want to miss. But this time, we're covering even more, so let's get to it!

by Chris Woodward

C I A L R E P O R T

FAIR

T I I

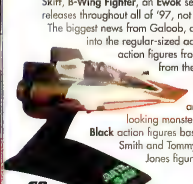


(left) The **Star Wars MicroMachines Death Star Playset** in act on from Galoob (below left) Additions to the **Star Wars Action Fleet** from Galoob. The speedy **A-Wing** (foreground) and the trusty **B-Wing** (background) from the Star Wars Action Fleet from Galoob (right) The alien **Warrior Bug** from *Starship Troopers* from Galoob

GALOOB

Despite being the home of the amazing MicroMachine line, the Galoob showroom was anything but "micro." Twisting around like a vast maze, the Galoob set-up featured loads of incredible MicroMachine displays and more new Micro-merchandise than anyone could ever keep track of, including boats, planes, cars, trucks, and, of course, plenty of *Star Wars*. In **Star Wars MicroMachines**, in fact, the biggest news is the huge new **Death Star** playset, with a round Death Star that folds out in every direction to reveal a vast array of play areas inside that encompass almost every scene from the desert planet Tatooine. Move from Ben Kenobi's desert hideout to the famous cantina to the Millennium Falcon's dramatic escape all in one playset. Plus, you get exclusive figures and a Ronto, one of the new creatures added to the restored version of the movie. Also new in Galoob's **Star Wars** line are additions to the **Action Fleet**, including the **Rebel Escape Pod**, **Jabba's Throne**, a **Ronto**, **Tatooine Skiff**, **B-Wing Fighter**, an **Ewok** set, and more. Collectors will be able to find these releases throughout all of '97, not just while the movies are playing in theaters.

The biggest news from Galoob, aside from the new Micro releases, has to be their foray into the regular-sized action figure arena. In '97, look for **Starship Troopers** action figures from Galoob. Set to feature all of the major players from the film, the coolest thing about this release isn't the human figures, it's the amazing **Warrior Bug**. The details on this creature are fantastic and really work to make it perhaps the nastiest looking monster at all of Toy Fair. Watch also for **Men in Black** action figures based upon the upcoming movie starring Will Smith and Tommy Lee Jones. The highlights, again, in this line aren't the human Smith and Jones figures, but the monster figures, inspired by the aliens from the film.



(counter-clockwise from top) **The Mighty Ducks Spy Squad** from Mattel, with a new **Mallory** figure! A **Dangerous Dinosaur** from Mattel! Part of the Mattel **Mighty Ducks** display

APPLAUSE

While not a manufacturer found in most toy store action figure aisles, Applause does have an action figure line of collectibles that has many fans, and, as if to prove this point, their brightly-lit showroom was packed. Of most interest was the **Star Wars** display, crowded with so many new products, it seemed hard to take it all in at once. Applause will be continuing throughout '97 with its 9" poseable vinyl statue releases in the **Star Wars** line, adding **Ben Kenobi**, **Lando in Skiff Disguise**, **Tie Fighter Pilot**, **Greedo**, **Wedge Antilles**, and **R2-D2** with pop-up sensor scope. Applause is also planning some fantastically detailed collector statues, such as **Sandtrooper on Dewback** and **Deathstar Shootout**. And for the kids, Applause is updating an old seventies' concept, going back to the plastic figural mugs of our Kool-Aid-infected childhood, as they release **Darth Vader**, **C3-PO**, **Stormtrooper**, and **Ewok** mugs.

But **Star Wars** isn't all that Applause has got in store for '97, as it also has a series of Marvel Comics-related releases to thrill collectors. Look for an array of poseable statues, dioramas, and higher-end resin sculptures. One of those sculptures, in fact, was one of the most talked about items in the showroom—the **Transforming Hulk** statue. Captured all in one statue, collectors can see Bruce Banner go through the horrible changes he must undertake to become the Incredible Hulk. Look for this one this Spring while supplies last (and keep an eye out for the **Grey Hulk** variant as well!)

(clockwise from top)The ultra-cool **Transforming Hulk** statue from Applause Take a cool refreshing drink from the head of your favorite *Star Wars* character from Applause The **Sandtrooper** on **Dewback** statue from Applause

PLAYMATES

The Playmates showroom was so huge this year, as they'd moved to their new building, we couldn't fit everything in the first part of our Toy Fair special report. One of the things we saved until this issue is Playmates' new **Looney Tunes** line of action figures. This may not sound like the sort of thing a hardened action figure vet might pick up, but wait until you get a look at these. In typical fashion, Playmates has taken great pains to make the figures as accurately representative of the Looney Tunes characters as possible. The sets of figures are based upon classic Looney Tunes and include **Sylvester, Tweety**, and **Clarence Cat, Marvin the Martian** and **Daffy Duck, Wile E. Coyote** with bat-wings and **Road Runner**, and many more. There's also a deluxe figure pack including **Yosemite Sam, Bugs Bunny**, and the **Dragon**, from their famous Medieval duel. Look for these in July.

Also from Playmates in '97, collectors can watch for the next wave of **Primal Rage** action figures, to go along with the already-successful line that was begun last year. Starting in the late spring, watch for **Talon, Diablo, Necrosan**, and **Slashfang**, all with new, unique actions and features. And, during the summer, collectors can keep an eye out for the **Super Rage** assortment, featuring **Blizzard** and **Chaos**, each with a "Rage and Roar" sound, as well as **Diablo, Sauron**, and **Talon**, all with "Follower Feasting" action.

New **Looney Tunes** figures from Playmates in '97!

BANDAI

Perhaps one of the most organized, dramatic displays at Toy Fair '97 was Bandai. The showroom tour couldn't have been more informative, as entire toy lines for 1997 were presented, in order of release, in four or five large rooms. The first line presented was, of course, Bandai's most popular toy—the **Power Rangers**. Late this spring and throughout the summer, look for the new **Power Rangers** movie figures to arrive in stores under the **Power Rangers Turbo** brand. In the fall, look for 5 inch **Turbo Shifter** figures, each of them featuring a gear shift lever on the back to activate 2 distinct features. Also look for an assortment of villain figures and see through **X-Ray Zords**. And, in November, brace yourself for the introduction of a new major character for the Power **Ranger** line—the **Phantom Ranger**, a shiny black figure with silver accents

Bandai's other big toy line for '97 is **BeetleBorgs**, those big, bad action figures that are winning kids over everywhere. (**BeetleBorgs**, in fact, is the #2 male action figure toy line—**Power Rangers** is #1—which makes Bandai much bigger than many collectors think.) Available in the fall, as **BeetleBorgs** goes into its third season, look for 6" **Metallix** figures, featuring three new hero and three new villain figures. And watch for one of the coolest playsets to come along in some time—the **Haunted Murren Estate Playset**, the perfect home for your frightening figures. Every adult in the showroom wanted to play with this amazing set, and many of them had never even seen the show!

There's a new Ranger in town and he goes by the name of Phantom. Look for the **Turbo Phantom Ranger** from Bandai later in '97. The awesome new playset from Bandai, **The Haunted Murren Estate**. The mysterious **Tamagotchi** from Bandai.

And finally, a non-action figure note from Bandai. One word for you: **Tamagotchi**. Say it with me now, because, starting this summer, you're going to be hearing it a lot. The pet rock of the '90s, (only it's really alive —sort of) **Tamagotchi** has taken Japan by storm. Much more than a toy, **Tamagotchi** starts its life by hatching a tiny cyberpet image on the screen of an egg-shaped house. When **Tamagotchi** is hungry or wants to play, it beeps to get your attention. And if you don't take care of it, just as you would a real pet, it dies. Just remember, you read about it here first!

THE

RECENT TOYS

Collectors have been waiting for some time for another line of **Re-Boot** action figures to emerge from Irwin Toys. To this end, there is good news and bad news: On the good side, there is a new line of **Re-Boot** slated for '97! On the bad side, it will only be available in Canada, where the animated television show that the toys are based upon is far more popular than it ever was here in the States. So if you collect **Re-Boot**, better get that passport in order, as you'll be needing to head across the border for the new assortment. And, what's more, Irwin has slated for release in '97 additions to the **Sailor Moon** line as well, but again, only in Canada. At press time, details on assortments for both **Re-Boot** and **Sailor Moon** were sketchy. ✚

Re-Boot available only in Canada!

9" Zefram Cochrane from Star Trek

MARS ATTACKS
Trendmasters

The **Martian Spy Girl** from **Mars Attacks** red hot!!! (Told ya so!) They used to be everywhere at shows for $15-$25, a now they're not on the racks, they're not toy shops and they're not at shows and pe ple who waited too long are getting despe ate. Both versions, Talking ($45-55) a Non-Talking ($35-$45), are in t demand. Expect both to continue going and to stay high for the long haul.

STAR TREK
Playmates

Many fans are buying up all the 9" figur with fevered haste. The coolest figure in while is the 9" **Zefram Cochrane** from t **First Contact** series. All of the female figur are especially hot ($30-$35). All figures, fact, fetch a quick $25 (as soon as they c sold out at store). This line comes pre close to a sure thing as a short term months) investment for minor return. other words, it's probably better than a sa ings account.

TOY MARKET REPORT

by James Bullock

STAR WARS

Kenner

Star Wars is still ruling the new toy universe. The Collection 1 Orange Cards have calmed down ($25-$30). The **Tatooine Stormtrooper** is the toughest ($30), with the **Death Star Gunner** and **Greedo** ($20-$25 each) showing up at some odd locations like Walgreens and K-Mart. Two Collection 2 surprises are the **Jawa 2-Pack** and **Luke Stormtroop-er** ($20-$25 each on Orange Cards). The rest of Collection 2 on Orange Cards fetch about $10-$15 each.

Tusken Raider from Star Wars "closed hand"

Another Collection 2 piece which is causing a minor stir is the Open Hand vs. Closed Hand **Tusken Raider**. The differences are not as distinct as those of the Open vs. Closed Hand **Han Hoth**. The Closed Hand version of the **Tusken Raider** has the thumb touching the forefinger, making a complete circle while the Open Hand version has a thumb close to the forefinger with some distinct space; about the same amount of space as that between the thumb and forefinger of the Closed Hand **Han**. Unconfirmed reports have both versions on Green and Orange Cards. The **Han Hoth** variation has not caused any major value changes in that figure, so the **Tusken Raider** should follow the same trend.

Another **Tusken Raider** variation is in the 12" figure. One comes packaged with a gaffi stick and breathing apparatus, another with binoculars, the apparatus and a blaster instead of a gaffi stick. No one knows yet which will be the tougher, so they're picking up both.

Last issue we reported that completionists were after both versions of every figure on Green Cards, with and without holograms. The versions without holograms are much tougher than the versions with, but many dealers are just peeling off the hologram and selling it as an original with litho. It seems the hologram can be removed without damaging the card at all, yet there is a catch! Reports have it that the first Green Cards without hologram had a .00 back whereas the hologram versions have .01 backs. The latter has been confirmed, but we've yet to see a non-litho with a .00. If they are both .01, then everyone can just buy two with holograms and peel one, they make great bumper stickers. But if the reports are true, collectors will go crazy for the .00 back Green Cards. Of course, these are the same people paying $20 easy for a **Tie Pilot** if it has the Warning sticker!

Jawa two-pack Star Wars

Luke as Stormtrooper from Star Wars

TOTAL CHAOS

McFarlane Toys

The hottest McFarlane figure out seams to be the **Conqueror** ($20), a late replacement in the **Total Chaos** second series. The figure is a combination of the **Medieval Spawn** body with the **Spawn 50** wormy head. Another sure bet is **Thresher** ($20), the latest McFarlane lady.

NOT SO RECENT TOYS

BATMAN ANIMATED

Kenner

This line has recently slowed down. **Penguin** ($90) used to fetch a fast $100, **The Riddler** ($30-$35) is down from $40, and the rest have suffered about a $5 drop. **Ra's Al Ghul** and **Pogo Stick Joker**, which once got $15 each, are absolutely everywhere in stores! But remember that **Man-Bat** was on clearance at one point for $2.98. So you might want to pick up one of each just in case. **The Robin Dragster** ($300-$325), $800 a year ago, has suffered a similar decline in demand. Loose NM complete figures from all **Batman** lines are in top demand, especially loose Animated. Sales include loose NM complete **Penguin** ($40), **The Riddler** ($15), **Combat Belt Batman** ($15), **Poison Ivy** ($15). For the most part, figures sell loose NM complete for a bit less than half the price of the figure carded

BATMAN: THE DARK KNIGHT

Kenner

The **Batmobile** ($80-$100) and **Batwing** ($70-$80) are currently experiencing some demand. The **Knock Out Joker** ($65-$75) is also still tough and relatively in demand.

BATMAN RETURNS

Kenner

The **Batman Returns Batmobile** ($125) and **Batmissile** ($150) are the most demanded pieces. Figure completionists are also on the lookout for the **Batman Returns Firebolt Batman** ($75-$85, MIB) and **Rocket Blast Batman** ($75-$85, MIB) These boxed electronic figures were tough finds right from the start as people in 1992 couldn't find them on racks. So, as you can imagine, they're 10 times tougher now.

G.I. JOE

Hasbro

MIB vehicles from 1982-1984 are the most popular items: **Skystriker** (MIB C9 $150), **Mobat** (1983) (MIB C8 $130) **Wolverine** (MIB C9 $150), **Zartan** (MIB C9 $150), **Killer W.H.A.L.E.** (MIB C8

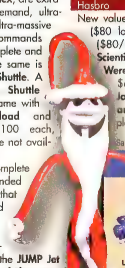
$90), **Water Moccasin** (MIB $150), **Copperhead** ($150 for dark green gloved/$100 for the light green). Two pieces, the **U.S.S. Flagg** and **Defiant Shuttle Complex**, are extraordinarily high in demand, ultra-short in supply and ultra-massive in price. **Flagg** commands $300 loose, NM complete and $600-$800 MIB. The same is true of the **Defiant Shuttle**. A difference with the **Shuttle Complex** is that it came with two figures, **Payload** and **Countdown** ($50-$100 each, separate), which were not available any other way.

Among loose, NM complete figures, most demanded are **Tough Drivers** that only came packaged with their respective vehicles, **Cover Girl**, **Grand Slam** with silver chest pads from the **JUMP Jet Pack** set, etc. The **Grand Slam** commands $75 loose, NM complete. The first straight arm **Cobra Commander** came with two different Cobra symbols on his chest. The first was blurry and didn't quite look like the symbol you see elsewhere ($75 loose NM complete/$125-$150 mint in mailer bag with file card). The second version had the correct, "in focus" symbol ($40 loose NM complete/$90-$100 mint in mailer bag with card).

NIGHTMARE BEFORE CHRISTMAS

Hasbro

New values reported in recent months: **Santa** ($80 loose/$200 MOMC); **Oogie Boogie** ($80/$175); **Sally** ($50/ $125), **Evil Scientist** ($45/$100), **Mayor** ($45/$100), **Were-wolf** ($35/$75), **Behemoth** ($25/ $65), **Jack Skellington** ($35/$75), **Jack as Santa** ($15/$35), **Lock, Shock and Barrel** ($75 loose NM complete/$175 MISB)



Santa Jack Skellington from *Nightmare Before Christmas*

The Applause figures of **Jack and Sally the Coffins** ($700 MIMB) are almo always sold as a set. Boxes missing t original paper banner which goes acro the front of the coffins are in far le demand. Beware of repro banners! Peop have been making color copies and sellin them as originals!

SECRET WARS

Mattel

Only really scarce pieces draw a demand: **Electro** ($45 loose/$100 MOC **Iceman** ($40/$90), **Constrictor** ($30

NOT RECENT

BLACK HOLE

Mego

There doesn't seem to be any reason for the recent rise in demand for these figures. The humans ($25-$35 each MOC) are the most common pieces in the line and are very slow, really selling except when in sets. The non-humans, however, are in top demand. In order of scarcity (from most common to most rare): **Maximillian** ($75 MOC), **V.I.N.Cent** ($75 MOC), **Sentry** Robot ($85 MOC), **Old B.O.B.** ($250 MOC), **S.T.A.R.** ($300 MOC) and the elusive **Humanoid** ($900-$1200 MOC). The last three were Italian exclusives,

Thalla from *Clash of the Titans*

which accounts in large part for th added scarcity. Expect these piec to stay hot for quite a while.

CLASH OF THE TITANS

Mattel

Yet another line whi is suddenly on fir All figures are outrageous dema loose NM complete MOC, especially **Char** ($75 MOC), **Perse** ($60 MOC), **Calib** ($65 MOC), and **Krak** ($75 loose NM co plete/$150-$17 MIB).

TOP TEN DEMANDED NEW

figures are based on dema

10. MOLTEN MAN
Toy Biz
$20-$25
That's right, a Toy Biz figure is actually in demand. This mail-in exclusive was limited to 8,000, so a lot of people aren't getting the ones they were expecting.

9. THRESHER
Total Chaos, Series 2
$20-$25
She's hot, she's short-packed, she looks wicked and she's female.

8. THE CONQUEROR
Total Chaos, Series 2
$20-$25
This way-hot wormy Medieval Spawn amalgam is totally popular and is a winner at any price.

7. JAWA 2-PACK
POTF2/Orange Card
$20-$25
This piece is as tough as the Orange Card Luke Stormtrooper, but not in quite as much demand.

6. CANTINA BAND MEMBER
POTF2
$25
This figure, a fan club exclusive, is available with 5 separate instruments. The only way to get all five is to order a set of five. As a result, the figures are causing a stir. Pre-orders have them at much more than Spirit of Ben presales.

5. & 4 9" KIRK & SPOCK
A Piece of the Actio $300-$350 a set This Kay-Bee exclusi was limited to 5,000 each, thus obvious leaving 10 times mo people without the fi ures than with. So demand is understandably high.

$75), Black Claw **Wolverine** ($50/$175), and the **Three Pack** ($150 MOC).

SUPER POWERS
Kenner

No one is buying carded **Super Powers** any more. The carded figures are just too expensive for anyone to want to put together a complete collection. A carded collection would cost around $2,500 (nice carded) whereas a complete loose NM collection can be put together for around $1,000. Also, loose figures are more displayable and generally more fun! As a result, a lot of people will pick up figures on really damaged cards and open them just to insure that the figure will be mint and complete.

TRANSFORMERS
Hasbro

These figures are still super hot, with loose NM complete pieces being the most popular seller. Values haven't changed much recently despite steadily increasing demand due to the steadily increasing supply. Loose complete NM sales include: **Predaking** ($150), **Skorpinok** ($80), **Tryptycon** ($75), **Optimus Prime** ($40), **Megatron** ($50), **Power Master Prime** ($45), **Gnaw** ($25), **Skylynx** ($40), **Superion** ($45), **Menasor** ($60), **Defensor** ($50), **Hound** ($35), **Ratchet** with the Red Cross ($50) and **Sideswipe** ($40).

TOYS

LORD OF THE RINGS
Knockoff/Knockoff

These figures are going totally insane, especially with rumors abounding that the Tolkien Universe is going to be reincarnated a la Star **Wars** style. Only time will tell, so watch for updates. In the mean time, prices for carded and loose figures have almost literally doubled in the last few months!

STAR WARS
Kenner

Demand is soaring and so are prices! Even common figures are being driven up and now no figure is selling for less than $10. Also, loose playsets which contain figures are in top demand: **Turret and Probot** set ($50 loose NM complete), the only way to get a **Probe Droid**; the **Death Star** ($100 loose, NM complete), with the accompanying **Trash Compactor Monster** ($30-$35 individually); the 3-legged **R2-D2** from the **Droid Factory** ($50 loose complete) fetches $30 alone; the **Jabba the Hutt** playset ($40 loose), **Jabba** ($20 individually) and **Salacious Crumb** ($7). **Blue Snaggletooth** is getting next to impossible to find in better than C8 condition since the silver paint scuffs so easily off the boot. As a result, truly C9 **Blue Snags** command $175, truly C9+ almost perfect pieces are $200-$225 and a truly mint piece commands a solid $250! EV-9D9 ($85) is a climbing loose figure. R2 with the pop-up saber is now up to a massive $100 for a loose NM piece. A few other noteworthy pieces: **Dewback** ($50 loose, NM complete), **Rancor** ($35 loose NM/$75-$80 MIB), **Millennium Falcon** ($75 loose NM complete), the X-Wing ($45), **Tie Fighter** ($45), and **Landspeeder** ($25-$30).

FIGURES

3. TATOOINE STORM TROOPER
POTF2/Orange Card
$30-$35
This figure is turning out to be much tougher than the other two Collection 1 figures, to the tune of $10 more!

1. LUKE STORM TROOPER
POTF2/Orange Card
$20-$30
Out of nowhere this piece emerges as the toughest figure of the new assortments, even tougher than all three Collection 1 figures.

2. MARTIAN SPY GIRL
Mars Attacks
Talking—$45-$55/Non-Talking $35-$45
Both versions of this figure are in top demand and they've suddenly disappeared.

WEIRD WHEELS
Topps Chewing Gum, Inc.
1988

I've always been a sucker for weird looking critters and wacky lookin' cars. Personally, I blame artist Basil Wolverton's influence on my childhood (that and Car Toons), his work grabbed my attention and never let go. Foolishly, every time I tried to draw it would be to create my own monstrosities. The results? Well, let's just say there's a reason why I work in the editorial department of this magazine and not the graphics. Although not containing Wolverton's work, this 1988 sticker/card series by Topps contained a little of both Wolverton's influence and Car Toons. On the way home from the doctor, my mom had stopped at a local store to pick up my medication. I followed her in and threatened to be ill on the way home if she didn't buy me some of these packs. She did, and I spent the next two days in bed with these "Weird Wheel" images racing in my fevered mind. Oh, to be young and sick again.... ✚

GROUND

Welcome to Ground Control, the column **FAN** *dedicated to all the science fiction happenings in the universe. From Bowcasters to Painsticks to Tardis Keys, we were the place to look. This month, we give you a peek at what to look forward to in TV* **Star Trek** *for '97, as well as one of the only looks anywhere at* **Red Dwarf VII**, *the latest series of the famed British sci-fi comedy. And a whole lot more! So without further delay, just for old times...let's open the pod bay doors, Hal....*

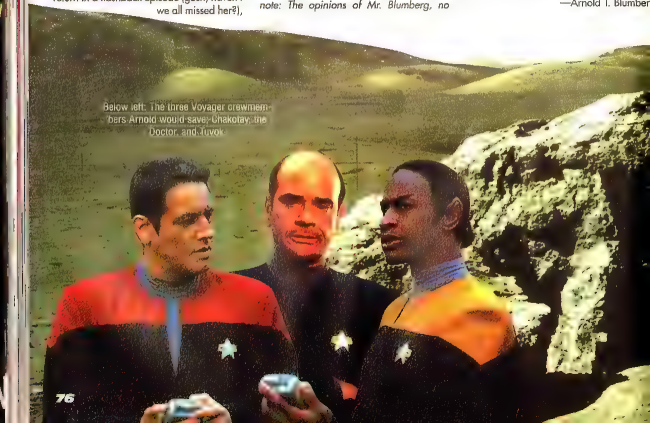
VOYAGER: THE NEXT GENERATION?

It's time for Ground Control's patented, all-in-one, accept no substitutes *Star Trek* 1997 Update. The big news is that *Star Trek: Voyager*, after reaching stunning new levels of mediocrity, has been cancelled! Fans and non-fans around the world turned out in record numbers to praise the decision, sending fireworks and streamers to the heavens as all Mankind joined hands and sang...well...OK, it **hasn't been cancelled**, but the third season will now consist of 24 episodes instead of the usual 26. Seska will return in a flashback episode (gosh, haven't we all missed her?), and the cliffhanger installment, *Scorpion*, will bring Voyager face-to-face with the Borg, possibly on the cybernetic race's home turf.

Sounds promising, but the *really* big news is that the *Voyager* writing staff will be meeting in April, in the time saved by cutting those other two episodes, to discuss plans for a massive overhaul of the series. In much the same way that the 2-hour *Way of the Warrior* transformed *Deep Space Nine*, the fourth season debut of *Voyager* may also serve as a "new" 2-hour pilot, with substantial cast and format changes. With any luck, everyone but Chakotay, Tuvok, and the Doctor will be killed in a brutally violent transporter accident *[Ed. note: The opinions of Mr. Blumberg, no matter how accurate they may be in thi case, do not reflect those of the magazin as a whole]*.

Meanwhile, over on The Show That Ca Do No Wrong, *Deep Space Nine* will b wrapping up its wonderful fifth year wit several return appearances, including for mer Commander Eddington, facing hi court martial in *In a Blaze of Glory*; a vis from Kira's Cardassian "father" from th third season episode *Second Skin*; anothe trip to the Ferengi homeworld to se Quark's mother Ishka (no longer played b Andrea Martin, whose schedule "conflict ed" with shooting...yeah, we don't get either) and the Grand Nagus (still playe with the usual manic energy by the gifte Wallace Shawn); and the first appearanc of Quark's oft-mentioned cousin Gaila, th one who owns his own moon. No cliffhang er news yet, but speculation is rife that th season will end with Sisko's prophesie invasion by the Dominion, precipitating war in which Bajor is certain to play a ke role. The locusts are coming...

—Arnold T. Blumber



Below left: The three Voyager crewmembers Arnold would save: Chakotay, the Doctor, and Tuvok.

CONTROL

THEY'RE BACK, AND THEY'RE KICKING BOTTOM!

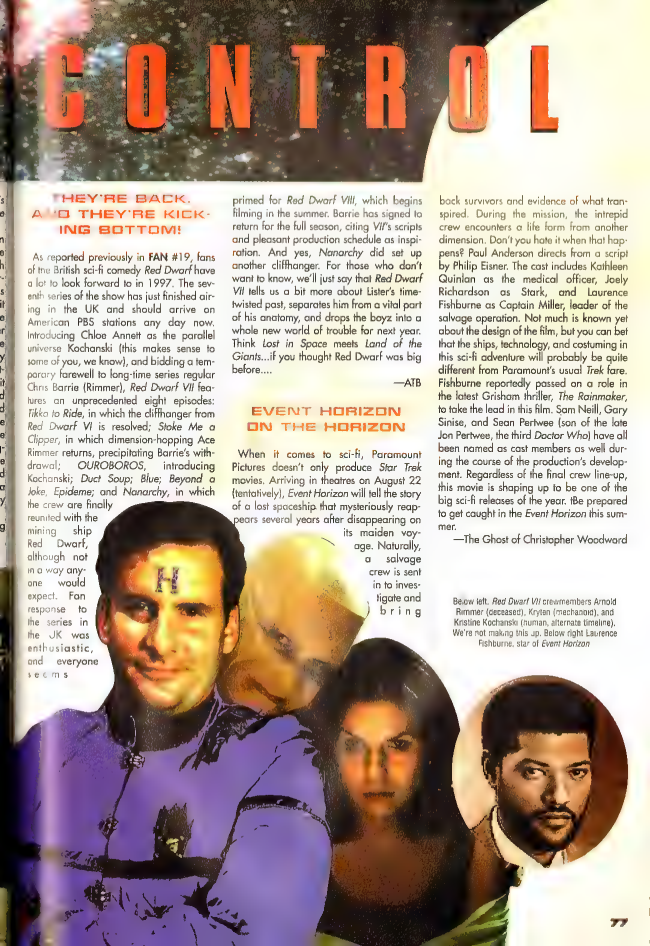
As reported previously in **FAN** #19, fans of the British sci-fi comedy *Red Dwarf* have a lot to look forward to in 1997. The seventh series of the show has just finished airing in the UK and should arrive on American PBS stations any day now. Introducing Chloe Annett as the parallel universe Kochanski (this makes sense to some of you, we know), and bidding a temporary farewell to long-time series regular Chris Barrie (Rimmer), *Red Dwarf VII* features an unprecedented eight episodes: *Tikka to Ride*, in which the cliffhanger from *Red Dwarf VI* is resolved; *Stoke Me a Clipper*, in which dimension-hopping Ace Rimmer returns, precipitating Barrie's withdrawal; *OUROBOROS*, introducing Kochanski; *Duct Soup*; *Blue*; *Beyond a Joke*, *Epideme*; and *Nanarchy*, in which the crew are finally reunited with the mining ship Red Dwarf, although not in a way anyone would expect. Fan response to the series in the UK was enthusiastic, and everyone seems primed for *Red Dwarf VIII*, which begins filming in the summer. Barrie has signed to return for the full season, citing *VII*'s scripts and pleasant production schedule as inspiration. And yes, *Nanarchy* did set up another cliffhanger. For those who don't want to know, we'll just say that *Red Dwarf VII* tells us a bit more about Lister's time-twisted past, separates him from a vital part of his anatomy, and drops the boyz into a whole new world of trouble for next year. Think *Lost in Space* meets *Land of the Giants*...if you thought Red Dwarf was big before....

—ATB

EVENT HORIZON ON THE HORIZON

When it comes to sci-fi, Paramount Pictures doesn't only produce *Star Trek* movies. Arriving in theatres on August 22 (tentatively), *Event Horizon* will tell the story of a lost spaceship that mysteriously reappears several years after disappearing on its maiden voyage. Naturally, a salvage crew is sent in to investigate and bring back survivors and evidence of what transpired. During the mission, the intrepid crew encounters a life form from another dimension. Don't you hate it when that happens? Paul Anderson directs from a script by Philip Eisner. The cast includes Kathleen Quinlan as the medical officer, Joely Richardson as Stark, and Laurence Fishburne as Captain Miller, leader of the salvage operation. Not much is known yet about the design of the film, but you can bet that the ships, technology, and costuming in this sci-fi adventure will probably be quite different from Paramount's usual *Trek* fare. Fishburne reportedly passed on a role in the latest Grisham thriller, *The Rainmaker*, to take the lead in this film. Sam Neill, Gary Sinise, and Sean Pertwee (son of the late Jon Pertwee, the third *Doctor Who*) have all been named as cast members as well during the course of the production's development. Regardless of the final crew line-up, this movie is shaping up to be one of the big sci-fi releases of the year. Be prepared to get caught in the *Event Horizon* this summer.

—The Ghost of Christopher Woodward



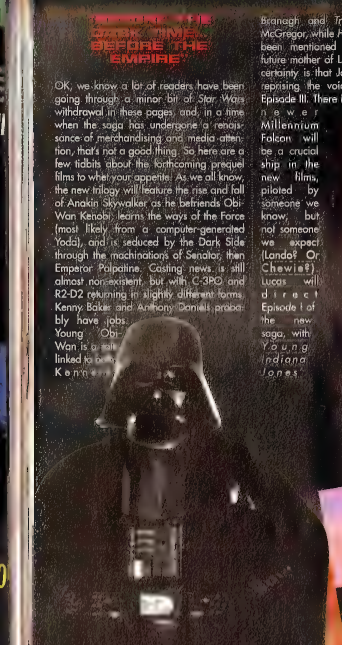
Below left, *Red Dwarf VII* crewmembers Arnold Rimmer (deceased), Kryten (mechanoid), and Kristine Kochanski (human, alternate timeline). We're not making this up. Below right Laurence Fishburne, star of *Event Horizon*

"LONG TIME AGO, BEFORE THE EMPIRE"

OK, we know a lot of readers have been going through a minor bit of *Star Wars* withdrawal in these pages, and, in a time when the saga has undergone a renaissance of merchandising and media attention, that's not a good thing. So here are a few tidbits about the forthcoming prequel films to whet your appetite. As we all know, the new trilogy will feature the rise and fall of Anakin Skywalker as he befriends Obi-Wan Kenobi, learns the ways of the Force (most likely from a computer-generated Yoda), and is seduced by the Dark Side through the machinations of Senator, then Emperor Palpatine. Casting news is still almost non-existent, but with C-3PO and R2-D2 returning in slightly different forms, Kenny Baker and Anthony Daniels probably have jobs.

Young Obi-Wan is also rumored to be linked to Ewan McGregor, while *Hamlet*'s Kate Winslet has been mentioned as Anakin's wife and future mother of Luke Skywalker. The only certainty is that James Earl Jones will be reprising the voice of Darth Vader for Episode III. There is also word that a much newer Millennium Falcon will be a crucial ship in the new films, piloted by someone we know, but not someone we expect (Lando? Or Chewie?). Lucas will direct Episode I of the new saga, with *Young Indiana Jones* Branagh and *Trainspotting* star Ewan McGregor, while *Hamlet*'s Kate Winslet has been mentioned as Anakin's wife and future mother of Luke Skywalker. The only certainty is that James Earl Jones will be reprising the voice of Darth Vader for Episode III. There is also word that a much newer Millennium Falcon will be a crucial ship in the new films, piloted by someone we know, but not someone we expect (Lando? Or Chewie?). Lucas will direct Episode I of the new saga, with *Young Indiana Jones* Frank Darabont taking the reins on Episode II. David Fincher of *Alien3* is slated to direct one unit shooting. Set construction and storyboards are well underway, so as 1999 approaches, it's time for all of us to journey once again to that galaxy far, far away...

—AT



Left: Vader, voiced by James Earl Jones, will return to menace the galaxy once again in Episode III of the new *Star Wars* trilogy. Above: The first official production painting from the new films, featuring the opening shot of the Imperial homeworld, Coruscant. The two views below, also of Coruscant, are from the *Dark Forces* video game, and suggest some other possible designs for the new trilogy.

...Hal?
Yes Chris and Arnold?
Close the pod bay doors, Hal...

ANiMATED SHORTS

by Steve Fritz

DISNEY ENDS TOA SERIES-STARTS ANIMATED 101 DALMATIANS

After a highly successful run of nearly a decade, Buena Vista Television is canceling The Disney Afternoon with the new fall season. The series that launched shows such as *Duck Tales*, *Darkwing Duck*, *Gargoyles*, *Timon & Pumbaa*, *Aladdin*, and the *Mighty Ducks* is leaving due to the rapidly changing environment syndicators now face due to the introduction of mini-nets UPN and the Warner Bros. Television Network. While the distribution arm of Disney television doesn't say, we're sure Disney's acquisition of ABC also has something to do with it.

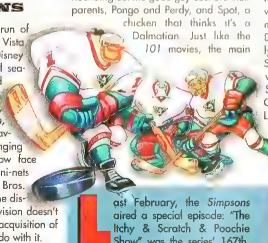
On the other hand, Buena Vista/Disney is NOT leaving the original syndicated television world. The company also announced it has formed a strategic alliance with the Kellogg Company and advertising giant Leo G. Burnett Company, Inc. to start a new block of animation, which will be spearheaded by a new animated series based on Disney's *101 Dalmatians*.

The as-yet unnamed block might have a second original series but Disney has not announced what it will be. On the other hand, the new animated block has already cleared 85% of the U.S. market, including such major stations as WPIX in New York City and KCAL in Los Angeles. The block will be paired with successful past series in the Disney library, which hasn't been announced as of press time.

The skinny on the new *101 Dalmatians* is it will be in the hands of Jim Jenkins and David Campbell, best known as the creators of *Doug* and *Brand Spanking New Doug*, which currently airs on ABC. Production will be done through their Jumbo Productions studio in New York City. They will be joined by Disney Television's Roberts Gannaway and Tony Craig, whose resume includes Disney's *Timon & Pumbaa* series.

"We approached the series as we approach all of our productions," says Campbell. "How do you tell fun stories that are going to enlighten children and entertain them and ultimately be good for them? It's wonderful to be able to apply that philosophy to a property that's as well known as *101 Dalmatians*."

The series will focus on the pup Lucky and his pup pals Roly and Cadpig. Rounding out the good guy cast are their parents, Pongo and Perdy, and Spot, a chicken that thinks it's a Dalmatian. Just like the *101* movies, the main villain is Cruella De Vil, who still wants to make a coat out of the pups.



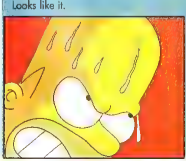
Pam Dawber is the voice of Perdy with Kevin Schon as Pongo. Cruella will be voiced by April Winchell, with her henchmen Horace and Jasper being voiced by David Lander and Jeff Bennett respectively. Cruella now has a pet ferret named Scarch, voiced by Frank Welker. As the voices of the pups, animation vet Kath Soucie picks up triple duty as Roly, Cadpig and Anita. Pam Segall voices Lucky and Tara Charendoff is Spot.

101 Dalmatians will start airing in September. Check your TV guide for its local debut. ✚

SIMPSONS SURPASS FLINTSTONES—BREAK ALL RECORDS

Last February, the *Simpsons* aired a special episode: "The Itchy & Scratch & Poochie Show" was the series' 167th, surpassing The *Flintstones* as television's longest running animated prime time series. For the record, the *Flintstones* aired prime time on ABC from 1960 to 1966. The *Simpsons* debuted on *The Tracy Ullman Show* on January 14, 1980. It is now in its eighth season and is also Fox's second highest rated TV series, right behind The *X-Files*.

All *Simpsons*' creator Matt Groening can say about the event is, "I can't believe we've been annoying people for this long." Groening is purportedly hard at work on a new secret project which he refuses to tell anyone about. On the other hand, it's understood that Fox has contracted Groening and his *Simpsons* collaborators for at least two more years. Can you imagine a *Simpson's* tenth anniversary season? Looks like it.



In fact, Rhino Records has just released a soundtrack record based on the show. It is the second record of Simpsons music being released (or have you forgotten Geffen's **The Simpsons Sings The Blues** already?).

Entitled **Songs In the Key of Springfield** (a parody on the **X-Files LP**), it contains 51 tracks featuring all the best-known music and interstitial dialogue from the television show. This includes at least eight variations on the main opening and closing themes, Bart's rendition of "Jingle Bells," the musical version of *A Streetcar Named Desire* (with Marge Simpson as Blanche), and Aerosmith's plug music for a Flanin' Moe.

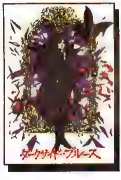
Most of the music was written by Alf Clausen, who the guys at Gracie Studio (where *The Simpsons* is produced) call the Susan Lucci of composers, and whose work has appeared on such past-setter TV productions as *The Donnie & Marie Show*.

MANGA/

This month this column will feature the

DARKSIDE BLUES

U.S. Manga Corps



From Hideyuki Kikuchi, the creator of *Vampire Hunter D*, *Demon City Shinjuku* and *A Wind Named Amnesia* comes a gothic tale filled with powerful psychics, dark mystics, and futuristic technology. *Darkside Blues* is a nail-biting, seat-hanging battle for supremacy between desperate freedom fighters and a tyrannical, global corporation!

From their orbital citadel, the Persona Century Corporation rule their subjects with an iron hand. They own 99% of the world and almost everyone within it.

They thought they wielded absolute power. They were wrong.

In several isolated regions of the world, beyond the claw-like reach of th Corporation, there lies a lawless fre zone known as Kabuki Town—locate in what was once the Shinjuku section Tokyo—also known as the Darkside Tokyo. Free of the Persona Centur Corporation's stormtroopers, Kabu Town has become an anarchist have for misfits, violent criminals, and ideali tic rebels.

A mysterious figure has appeared adopting the name Darkside—plannin to break the secure grip of th

THE DARK MYTH

Manga Entertainment

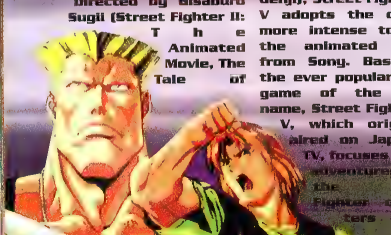
Also on the darker side comes *The Dark Myth: Year 1*. Once there was a time when heaven was ruled by three mighty gods, each with their own domain. However, the most powerful of all was Susanoh-oh, a violent and chaotic entity who terrorized the other gods until he was banished to the Underworld for his crimes. In the Underworld, he encounters and slew the monstrous eight-tailed serpent of Yamata and gained his new title—the God of Darkness.

For Takahashi, a young boy who lives haunted by memories of his murdered father, the legend bears a special significance. Thrown into a living nightmare, Takahashi is brought to the attention of the powerful Kikuchi Clan—the dire descendants of the five original famil of Japan. *The Dark Myth* is somew surreal, but entertaining. This two-p tale of prophecy and fear, weaves viol mythology of ancient Japan into a w of modern horror. It's certainly not scariest film I've seen, but it's still pr good. This film is available dubbed.

On the lighter-side...

STREET FIGHTER I

Manga Entertainment



Directed by Gisaburo Sugii (Street Fighter II: The Animated Movie, The Tale of Genji), Street Fighter II: V adopts the darker, more intense tone of the animated movie from Sony. Based on the ever popular video game of the same name, Street Fighter II: V, which originally aired on Japanese TV, focuses on the adventures of the Street Fighter characters before many of them ac quired their martia arts skills.

Street Fighter II: V depicts those event which predate those i the feature film Marked by a continu ing storyline, youn martial artists Ry and Ken Masters see out other "stre fighters" in a far-flu effort to improve the skills.

ANIME

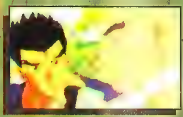
by Jason Topolosky

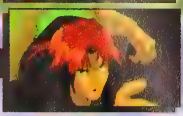
darker side of anime—enjoy!

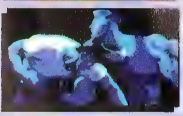
Corporation. Fortunately for him, the Corporation is aware of the threat that he possesses. With the belief that they have an army of stormtroopers, super-human assassins, and the resources of an entire world to throw against him, Darkside doesn't pose much of a threat—or does he?

This feature is subtitled and contains some excellent scenes of violence and brief nudity. Although the story's not that original, it is well-paced. The animation is worthy of a theatrical release, and perhaps if the story was a little more upbeat, and developed for a broader audience, *Darkside Blues* could compete on the same level as a Disney film. However, the dark/gothic element in the film is a definite plus and worth checking out.

PART 1







V

This series will be released monthly, consisting of ten hard-hitting volumes, containing 3 episodes per title. Street Fighter II: V is available in both English dubbed and subtitled formats.

START YOUR OWN MANGA/ANIME CLUB

On February 14, 1997 Central Park Media invited the Upper Dublin High School, near Philadelphia, to indulge in its love of anime with a tour of their corporate offices.

They were treated to a series of lectures and discussions pertaining to the development of anime and manga.

The students arrived after spending the morning at New York's Premier Anime store—Anime Crash. The group, consisting of 31 students and their two advisors, were taken through the CPM animation cel gallery and into the main conference room for the first ever screening of CPM's newest title, Battle Arena Toshinden based on the extremely successful Sony Playstation game of the same name.

As Anime and Manga are making tremendous inroads into American culture in fashion, entertainment, and lifestyle, it is perhaps the perfect time for you to join or start your own club. It is very easy to do. Your local high school or university might have one, and it is as easy to form your own. For assistance, I suggest that you contact one of the following anime companies for promotional materials, lists of available titles, and permission for on-campus screenings:

Central Park Media/Software Sculptors
250 West 57th Street
New York, New York 10107
(800) 833-7456

A.D. Vision
Southwest Plaza Bldg.
5750 Bintliff #217
Houston, Texas
77036-2123
(800) 282-7202

Manga Entertainment
727 N. Hudson Street Suite 100
Chicago, IL 60610
(312) 751-0020

Animeigo
P.O. Box 989
Wilmington, North Carolina 28402
(910) 251-1850

Books Nippan
1123-B Dominguez Street
Suite K
Carson, California 90746
(800) 562-1410

Pioneer Entertainment
2265 E. 220th Street
Long Beach, California 90810
(310) 952-2464

Streamline Pictures
P.O. Box 691418
West Hollywood, California 90069
(310) 998-0070

Viz Communications
P.O. Box 77010
San Francisco, California 94107
(415) 546-7073

C A R D

A SUPER 1997 LINE-UP!

Fleer/SkyBox rebounds from a few financial elbow smashes with a year of knockout product. Here's the skinny:

May: **Batman & Robin,** the latest installment in the Batman's silver screen saga. 66 story cards present the entire movie in cinematic detail, plus 24 pre-production storyboard art cards. Batfans will freeze for the cool bonus subsets in this series; 12 Character Profiles (let's get personal with Poison Ivy, Mr. Freeze and Batgirl, shall we?), 6 Mini Posters (oversized full-color images of the main characters), and 6 Celluloid Action cards (authentic 70mm film clips mounted in trading card frames. Wow!) If that isn't enough, 6 Hobby Exclusive autograph cards are buried in boxes (1:720) featuring signatures by the actors and director Joel Schumacher! Holy $@#/%*!! Also in May comes Disney's ***Hercules***, the 35th animated feature from Disney, and a mighty card series. **Hercules Trading Cards** feature 70 regular cards, including 27 story cards that bring you close to his adventures, with 5 additional story card subsets designed to build on the storyline of the film. Each will feature an animation image on the front and fun copy on the back that captures the magic of the film's heroes, villains, damsels in distress, and silly sidekicks.

GET INTO THIS SPIRIT!

Elisa Cameron was an investigative reporter in a city wrought with corruption, and she was killed when she got too close to its deepest, darkest secrets. In her stead, in a flash of fire, she became Ghost, the star of Dark Horse's popular paranormal comic series. Materializing before your eyes this May comes **Dark Horse Presents: Ghost Collector Cards**, brought to you from our friends at Comic Images. This 72 card series, presented on extra-thick 24-point stock, takes us on a whirlwind ride with Ghost as she seeks revenge against her killers. Some surprises are throwing the mix, including never-before-seen art from model-turned-artists at Dark Horse Comics. Just imagine in the set, we'll see Ghost's soul using live models with airbrushed, painted, photographic touch-ups, while Ingrid Hoffman draws the image of Ghost as she travels through a cyber-zone coordinated by wolverine. These haunting cards are written by Dhani Jones (Cincinnati Bengals linebacker) and many more. You'll have great fun as Ghost's enemy is getting your hands on the cool chase cards; Autograph, Embossing, Diecut and Foil-Stamped. Not to this good!

ANOTHER POPE VISIT

Comic Images welcomes a visit from The Pope this May. **Paul Pope Presents THB and More** is a 72 card series featuring all-new artwork. You'll encounter the ways of Martian school girls and everybody's favorite 7-foot murder bodyguard, THB. Paul Pope's unique brand of drawing and writing is a hybrid of American, European and Japanese publishing styles. In 1994, Pope shook up the comic world with his self-published **THB**, which gave audiences a preview of Martian life. It didn't take long for a loyal fan following to develop. Presented on thick 24-point card stock, this quirky series includes many of Pope's well-known alien characters from **THB** along with other new works. Autograph cards and 6 Chromium cards are randomly inserted for the chase.

THIS NUN IS L BOLT FROM TH

Here comes Bolt Entertainment charged up and ready to electrify you. While Bolt is new to the market, its two founders are not. William Christensen and Kevin Alsop bring years of experience in a variety of comic (and card) related fields to their new company. Christensen is currently editor-in-chief of Avatar Press, and has had stints at Chaos! Comics and London Night Studios. Kevin Alsop, no stranger to the trading card industry, was one of the original founders of Krome Productions and brings along his creativity and marketing savvy. Bolt Entertainment will feature a diverse product mix, with numerous trading card, statue, and toy licenses already lined up for 1997 and early 1998. "We hope to bring a sense of excitement to the industry by featuring quality licenses, small production runs, and great customer service on everything we do," says Alsop. Hey, who's going to argue with that? Take, for example, their debut product, **Warrior Nun Areala Premium Trading Cards**. This 90 card series features pin-ups, rookies, and a cover gallery subset, much of which has never been seen before. 5 chase cards of the foil-enhanced variety are included in the 32 packs, with about 3 per box. 4 different original signature cards are randomly distributed

SHARK

by Max Gottfried

Hercules cards will also be packed with interactive muscle, including 10 pop-out action cards that bring the characters to life, 10 color-in puzzle cards, and 2 mini-magazines. Powerful bonuses bulk up to 3 levels of collectibility: 6 sticker Fun cards, 6 gold foil-embossed Coin cards, and 2 Sculpted Holograms. By the will of the gods, you may already be a winner. "Zero to Hero" decoder sweepstakes entry form is inserted, which entitles the Grand Prize winner to a trip to Greece for a family of four!

Here's a preview of Fleer/SkyBox's all-star line-up for the rest of '97. Items are subject to change, just to tick you off.

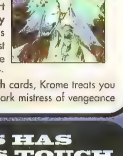
June: **Alien Encounters: Star Trek CCG** expansion, **Star Trek: Deep Space 9** Profiles—in-depth character studies with more bonus autographs, **Spider-Man 99**—an economical mass appeal series, **Marvel Premium GFX**—hot stuff!, **Babylon 5: Origins**—original pilot highlights & in depth character studies • July **Star Trek Original Series**. • August **Steel** Basketball star Shaquille O'Neal stars in the movie version of the DC character. This release date is very subject to change. • September: **Marvel/WildStorm**. • October: **DC CCG** expansion, **Babylon 5: Season 3**. • November: **Star Trek CCG** expansion, **Star Trek: Voyager Season 3**. • December: **Crossover CCG** expansion—tentative at present, and what's a year without **X-Men Ultra**.

UPPER DECK & DISNEY SCORE A HAT TRICK

Under the terms of a licensing agreement, Upper Deck will produce entertainment trading card products for three Disney films in 1997, including *The Little Mermaid*, *The Absent-Minded Professor*, and *George of the Jungle*. These card products will be available at hobby and retail outlets nationwide at the time of each film's release. Although details of the card sets are not finalized, you can expect Upper Deck's brand of high quality associated with its sports products. The cards will include an interactive element to create a fun experience for collectors.

TWO KILLER LADIES FROM KROME

Lady Death Mega Chromium Preview Set is a sneak peek at a new card format unleashing in June. This preview set, on sale in May, features classic Lady Death and Chaos! art presented on a 4" x 6" Chromium card format. Each set contains 6 Mega Chromium cards and 1 bonus Mystery Chromium card. These preview cards will not be part of the upcoming **Lady Death Mega** card set, so this will be the only way to grab these beauties. The Lady Death Mega **Chromium Trading Card Set** displays art from the files of Chaos! Comics by Steven Hughes, Justiniano, Jim Balent, David Mack, Dark One, and many more. Krome has indicated that the chase cards include 5 state-of-the-art Chromium cards and 5 "second chance" Mega cards from **Lady Death Series 3**. Unmarked mystery Hot Boxes of ClearChrome cards will be randomly inserted throughout. 3 Mega cards per pack will cost $2.50 each. Need a place to put these giant Chromiums? Try the **Mega Card Collector's Album**, specially designed to house these oversize puppies. Just when you've finished assembling your **Lady Death** cards, Krome treats you to the **Razor Mega Chromium Card Preview Set**. London Night's dark mistress of vengeance



IDEA BE SKY

with 2 per box. Bolt shocks the fans with the first ever white leather composite card. 9 different leather cards are a must-see, and with only 2 per case, these babies are served piping hot. With every box of **Warrior Nun Areala** cards, a free gold premium edition comic book will be given away. This special edition comic features an all-new story and art that fits into the continuity of the regular series, a collector's dream. With production limited to only 300 cases, this 'sister' won't be around for long. Also coming in May will be the **Warrior Nun Areala Collectors' Binder**. What better way to keep the Nun with a Gun under wraps.

INKWORKS HAS THE MIDAS TOUCH

Boy, when they make a mistake, it's a doozy, but the fans and collectors get to benefit from this one. Here's the lowdown—Inkworks' latest release of the **James Bond Connoisseur's Collection Volume II** has given new meaning to the word chase. It seems an accidental insertion of platinum bonus cards were discovered in random boxes. The platinum cards were a test run of the gold-foil "Golden Touch of Bond" cards never intended for distribution. You guessed it, a very small portion of this test run found their way into Volume Two boxes. You'll need all the wits and guile of James Bond to locate one of these modern-day rarities, because fewer than 100 are known to exist. One reported sale reaped $250, while a card located in London was offered for $600. In August 1997, Inkworks releases **Volume Three: The Legacy of Bond**.

YOU WANNA PLA

USPC'S 2ND EDITION OF X-FILES CCG

US Playing Cards promises when they release the second edition of their basic **X-Files** CCG, it will include better collation than the current edition, as well as some new cards that aren't in the previous set.

"Most everybody wants Agents Mulder and Scully but they don't want to buy boat loads of cards to find them," says spokesperson David Frank. "We are planning to put a Mulder or a Scully in each starter deck. They will be different from the first edition Mulder and Scully cards—both Fixed & Ultra-Rare versions—so that the value of the current cards won't plummet."

Frank went on to add, "We're planning to make six different starter decks in future editions. Three with Mulder and three with Scully. Each deck will be numbered 1-6 with a small hole in the back of the box & the number showing (Mulder will be odd numbers & Scully will be even). There will be two of each deck in a display. The decks will be even, so cherry picking shouldn't be a problem."

For those of you who may not have tried this hot CCG yet, the objective of the game is akin to **Clue**, where you send out agents to discover the identity of a special card your opponent holds, which is called the X-File. Players only need one of these X-File cards in the game. The problem with the first edition of the game is they were among the most common. Due to the over-abundance of X-File cards that most collectors are currently swimming in, USPC will put them only in second edition starter decks, along with the Agent cards. Booster packs will contain every other kind of card but X-File and Agent cards. Further, the company will pre-collate the starter decks to insure that gamers can play with the opening of just the one deck.

On the other hand, USPC is going to do something to make the **X-Files** fanatic interested in purchasing the second edition cards. The ten ultra-rare and 20 of the rare cards are going to be pulled out in favor of 30 new cards (with the same scarcity levels as the cards they are replacing). USPC has not released the names of the cards. The second edition, called The Truth is Out There, is slated to ship by April at the latest.

NEW COMPANY STARTS BUSINESS CARD GAME

A new company, Iktomi Media, has created a game based on business cards. Called JED—which stands for Just Employed Dimwit—it forces gamers to try to learn how to get on and then climb the corporate ladder. The start-up game is sold as a complete set including fake name plaques, score pads, and business card-sized playing cards. A special edition of 1,000 prototype games is being produced and introduced at the Canadian Toy & Decoration Fair. A regular edition will be out by this spring.

WILDSTORM REVAMPING ITS CCG

WildStorm Productions will be revamping its WildStorms CCG when it comes out with its Legends set this May. The expan sion set will include new rules for a different version of the game.

"WildStorms has proven that it has legs," says WS VP of Consumer Products Ted Adams, "with each new expansion set selling well and tournaments at every level continuing to draw players from the communities of card gamers and comic fans. A common request from fans has been for solitaire rules, so we've incorporated that request into this set."

Legends will be composed of 150 new cards but will be completely compatible with already-existing game cards. There's no news as to whether the set will include a new set of chase characters (although with the new Homage and Image imprints coming out, it wouldn't surprise us).

Y GAMES?

by Steve Fritz

COMPANION READIES MORE GE EXPANSIONS

In the card gamer world, there's a number of games that are called "first wave" games. **Magic** is an obvious one. Thing is, there were a number of them that also were introduced shortly after the success of WotC's first card game.

Many of them are gone, true, but some of them are doing just fine, thank you. One of those games is Companion Games' **Galactic Empire**.

Just to show how healthy they are, Companion is producing not one, but three new GE expansions. By the time this is done, this will mark their 11th through 13th sets.

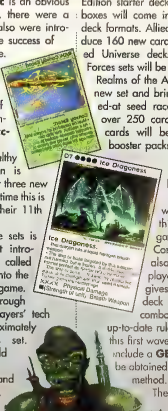
The first of the three sets is called Cyberspace. It introduces a new faction called Cyber.naught.empire into the galaxy-spanning war game. The c.naughts attack through knocking out other players' tech systems. There's approximately 250 cards to this set. Cyberspace will be sold in 5-card packs and will come in 48-pack and 96-pack display boxes.

Next up will be Allied Forces, which will introduce seven new empires and more or less become the new basic edition of the game. It will be sold in both starter decks and booster packs. Companion is also revamping their Universe Edition starter decks as well. Display boxes will come in 4-deck and 12-deck formats. Allied Forces will introduce 160 new cards. Both the updated Universe decks and the Allied Forces sets will be out March/April.

Realms of the Ancients is the final new set and brings the much-hinted-at seed race into play. With over 250 cards to this set, the cards will be sold in 5-card booster packs in display boxes of 48-pack or 96-pack formats beginning in June.

For those who want to know what this long-standing game is about, Companion Games is also publishing a player's guide, which gives major tips on deck construction, card combos, and the most up-to-date rules on how to play this first wave game. It will also include a **GE** card that can not be obtained through any other method.

The **Galactic Empire**'s Players Guide will have a $19.95 cover price and be over 100 pages. It will ship this April.

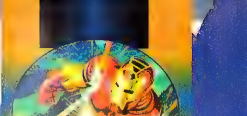


SJG & ICE REACH AGREEMENT ON THEIR BLACK OPS RPGS

Iron Crown Enterprises and Steve Jackson Games had a problem. They both wanted to put out role playing games called Black Ops. The two companies came to the conclusion that, even though what they are publishing have the same title, they are very different games. As such, gamers can now look forward to **Black Ops** RPGs from both companies.

We found out that each company had scheduled and announced the title at nearly the same time," explained Steve Jackson. "It wasn't clear whether anyone had a moral priority, and neither of us wanted to fight. So we're cooperating."

On the other hand, both companies now reserve the right to defend their games from others infringing on the title, either individually or together. In the meantime, the ICE **Black Ops** RPG shipped this February. The SJG **GURPs** game is scheduled for June.



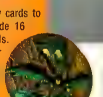
FSI EXPANDING OVERPOWER CCG WITH MONUMENTAL SET

Fleer/SkyBox International expands the complexity of its **Marvel OverPower** CCG when it releases its Monumental expansion set this May. It will be doing so by introducing two new types of cards to the game.

The first card type is called Tactics. Tactics cards were formally introduced in the recently released **Justice League DC OverPower** set, but this will be the first time they appear in the Marvel set. The second are called Location cards, which will make their debut in this set.

"**Monumental OverPower** is a very significant expansion for **OverPower**," said Steve Domzalski, Manager of Product Development for Fleer/SkyBox. "A healthy dose of Marvel Tactic cards will add new twists to gameplay, while Location cards not only add a new strategic layer to the game's already successful mechanic, but bring a larger editorial feel to the game. Through the use of these new cards, players can create new adventures for their favorite comic heroes and villains with every game. The X-Men can spearhead an attack from the Danger Room, for example, while the Fantastic Four help out from Four Freedoms Plaza."

The set will introduce 289 new cards to the game. The cards also include 16 new team-based player cards. These team-based cards are for Marvel hero teams such as the New Warriors, the Hand, or Alpha Flight. These teams are composed of characters Fleer figures don't deserve the full treatment of character cards and 5-7 special cards that Marvel heroes such as Spider-Man or Wolverine deserve, but should get a mention on their own in a single card per hero. It will also include new artwork for the already existing Power cards as well as two new sets of Mission and Events cards.



Monumental OverPower will be sold in both 65-card starter decks with a new rule book on how all the cards are to be used and 15-card booster packs ✚

HOLLYWOOD

VIRUS TO INFECT THEATERS

John Bruno (the Visual Effects supervisor on *Waterworld*) directs *Virus*, the techno-thriller sci-fi movie based on the *Dark Horse* comic series that is due out this year. The story involves a tugboat crew who find themselves aboard a secret Soviet Research vessel seeking refuge from an ensuing typhoon. However, all the Russkies are dead. The ship's been infected by an intergalactic virus which not only gives the ship's machines intelligence but is also fond of employing human body parts for replication. The machines are out to eradicate man, but [illegible] and Donald [illegible] are not quite prepared to be assimilated. The film reportedly carried a $40 million budget.

WELL, ONCE AGAIN MY FRIEND, WE FIND THAT SCIENCE IS A TWO-HEADED BEAST. ONE HEAD IS NICE, IT GIVES US ASPIRIN AND OTHER MODERN CONVENIENCES...BUT THE OTHER HEAD OF SCIENCE IS BAD! BEWARE THE OTHER HEAD
The Tick

THE RUMOR MILL

Generally, I've tried to steer away from rumors in this movie column. They get fans all worked up, and generally they never pan out. However, since this will be the last time you see this column in FAN, I'll give you the skinny on all the gossip being circulated among Hollywood insiders. Again, none of this information has been confirmed, just think of it as a realm of possibilities.

BATMAN 5

There's still a little hope left, Joel Schumacher hasn't yet signed on to direct the next installment of the *Batman* series, but he is helping to develop the film.

So far, rumors have the following villains and actors being considered for the roles:

Jim Carrey: Howard Stern, Johnny Depp, Samuel L. Jackson, Skeet Ulrich, Gene Hackman

Harley Quinn: Drew Moore, Jenny McCarthy, Winona Ryder, Julia Roberts

Man Bat: Wesley Snipes

The Ventriloquist: Marlon Brando

Gentleman Ghost: Jeremy Irons, Alec Baldwin

Clayface: Computer generated, Kenneth Branagh

The Mad Hatter: Mel Gibson, Robin Williams

Current rumors have the title as *Batman Triumphant* or *Batman the Dark Knight*. The main rumor concerning plot involves The Scarecrow breaking out of Arkahm Assylum and setting free some minor villains in the process, one of which is Harley Quinn, who

PICTURES THAT

STAR WARS: THE SPECIAL EDITION TRILOGY BOX SET

Special Edition
20th Century Fox, PG

Empire is generally considered the best of the three movies by *Star Wars* enthusiasts. The vision director Irvin Kershner conveys is darker than those of the other two films in the trilogy: aggressive battle scenes, friendships betrayed, secrets revealed, dismemberment, etc. And in many ways, *Empire* is superior to the other two. However, where Harrison Ford, Carrie Fisher, Alec Guiness, and even Mark Hamill were acting in the first film, establishing characters, defining roles, and creating archetypes, by the second movie their performances are starting to wear thin. Hamill perhaps reached the limitations of his skill, Ford shows signs of indifference that really arise in the third episode, and Fisher's Leia basically becomes a female showpiece despite her [illegible] by the costume designer, character, but a caricature in the release, enhancements and additions serve to create a distracting "Where's Waldo" atmosphere. Sure some scenes are beautiful, some are terrifying, but after all the hype surrounding *Star Wars: The Special Edition*, the gimmick is starting to wear as thin as the acting in *Empire*. Maybe an added production number with singing muppets would...oh, wait, that's the third one.

—Benn Ray

STAR WARS: RETURN OF THE JEDI

Special Edition
20th Century Fox, PG

The final chapter in the middle installment of the *Star Wars* saga (trilogies within trilogies) has arrived on the big screen to close out the *Special Editions*. *Jedi* has always been the weakest of the three: adding too much fluff to appeal to a younger audience. Rather than keeping a consistent tone to appeal to all ages, Lucas pulled back from the darkness of *Empire Strikes Back* and gave us...Ewoks. Like all the *Special Editions*, *Jedi* is flawless in sound and effects, but it replaces content with the aforementioned Ewoks). The most notable changes occur at the end of

BABBLE-ON

by Benn Ray

wants revenge on Bats for killing her boyfriend the Joker (even though she never appeared in the first Batman movie). Also, word on the street is that there will be no Batgirl.

Here's a suggestion on my part: get John Woo, Robert Rodriguez, or Luc Besson to direct the thing, have the Scarecrow (Stern or Gary Oldman) and the Hatter (Williams) go after Bats and bring in Sandra Bullock as the Huntress, an unknown third element that Batman fights against just as much as the villains. Of course, that's just my suggestion. Anyway, until we get nearer the rumored Christmas 1999 release date, feel free to pick and choose or come up with your own ideas. Who knows, maybe even Tim Burton will return to direct.

SUPERMAN REBORN/

OK, the Rumor Mill is all over the road on this one. Kevin (*Clerks*) Smith has been working on the script for this reportedly $100 million dollar production. The story will supposedly involve the death and rebirth of Superman. Early reports had Brainiac creating Doomsday to kill the Man of Steel. However, current buzz fails to mention the casting of those characters

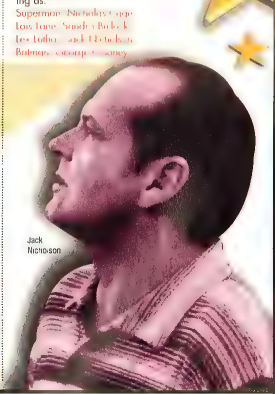
Gossip has the most recent casting as.

Superman: Nicholas Cage

Lois Lane: Sandra Bullock

Lex Luthor: Jack Nicholson

Batman: George Clooney



Jack Nicholson

Robin Williams–Mad as a Hatter?

MOVIE

the film. As the Death Star is once again blown to bits (How all-mighty of a weapon of mass destruction could it be if it only takes a couple of shots to bring it down...twice?!), the celebration of the downfall of the evil Galactic Empire is celebrated on various familiar planets. Shots cut from the wretched Ewok celebration to a newly added Tatooine, Cloud City and Coruscant, the Imperial homeworld. Aside from these marvelously created computer images of people whooping it up, the score swells with a tribal/classical tune replacing the grating Ewok song. I never thought a song could make so much difference. The addition places finality to the trilogy, rather than just another cutsie moment for the kids.

—J. Patrick "I Hate Ewoks" Rybandt

HOWARD STERN'S PRIVATE PARTS

Paramount Pictures, R

"Lesbians equal ratings." That's the lesson to be learned in Howard Stern's semi-autobiographical film, based on his

VIDEO VOYEUR

WALLACE & GROMIT: THE WRONG TROUSERS

CBS Fox Video, Not Rated

If anyone out there is looking for a roommate like I am, let Nick Park's 1993 Oscar winning animated short serve as a warning: never rent to a penguin. When Wallace and Gromit, the claymation human-canine combo, rent a room to a mysterious penguin, they soon find themselves awash in an ocean of mayhem. The penguin is a thief (cleverly disguised as a chicken for his capers) who plans to use Wallace in a diamond heist, and it's up to Gromit to save the day. *The Wrong Trousers* features lovable characters, action the likes of which has never been shown before in clay animation, and, of course, a pair of techno-trousers.

Patricia Arquette

best-selling first book. *Private Parts* details Stern's rise from incompetent buffoon with a dream to the #1 DJ in New York. Not only is the film funny, with some touching moments between Stern and his wife Alison, the long-suffering 'anchor' in his personal life, but Stern shows he can act with some subtlety. If you're even a casual fan of Stern, you'll laugh a lot at this very raw but genuine comedy. If not, at least you may understand Howard a little better. Now, back to the Match Game. Question #1: Blank willow. . .

—Arnold T. Blumberg

LOST HIGHWAY

October Films, R

Screw David Lynch and his Eurotrash symbolism that he tries to pass off as a narrative structure. Quirky angles, moody lighting, and odd characters do not pass for plot development and dialogue, despite what the first 30 minutes of *Lost Highway* tries to prove. The thing that ranks *Blue Velvet* as such a great movie is beneath all of Lynch's stylistic eccentricities, there's a plot, there are characters, there is dialogue, qualities which this film lacks.

One part *Angel Heart*, one part *Wild at Heart* and one part the Eagles' "Hotel California," there is no part here satisfying, unless you're into lengthy nude scenes of Patricia Arquette. Until Lynch is capable of not filming movies that look completely like he believes all his own press, maybe he should just put music composer Angelo Badalamenti and soundtrack contributor Trent Reznor in a studio somewhere with a couple of cheap Casio keyboards, and then film whatever catches his "unique" eye and edit the two together.

—Benn Ray

BENN'S SEX OUT IN THE DARK

A lot of critics review movies they've seen, but how many critics have the balls to review a movie they haven't seen? Well, there's one that I know of, and that's me. Every month in FAN, I'll take a shot in the dark at a movie I've never seen. Relax, I'm a professional.

DOUBLE TEAM

Columbia

Don't think of this so much as a movie but a cinematic freak show. With Jean-Claude Van Damme, Dennis Rodman and Mickey Rourke, you're not getting a tour-de-force of acting. The plot is your basic "gotta save the family" no-brainer. However, what your consumer dollar is purchasing here is testosterone-o-rama. Stuff blowin' up and people kickin' ass real good. If that's your thing, then this one's for you. If not, might I recommend *Sling Blade*?

FILM FIFTEEN

Jungle 2 Jungle

	WEEK IN RELEASE	THIS TOTAL	TOTAL TO DATE
1. LIAR LIAR (UNIV)	2	$25,377,435	$70,954,360
2. THE DEVIL'S OWN (SONY/COL)	1	$14,274,503	$18,063,265
3. SELENA (WB)	2	$6,138,838	$21,738,436
4. RETURN OF THE JEDI (FOX)	6	$4,451,855	$34,792,497
5. JUNGLE 2 JUNGLE (BV/DIS)	4	$4,122,422	$42,095,059
6. THE SIXTH MAN (BV/DIS)	3	$4,128,178	$4,128,178
7. *TURBO: POWER RANGERS MOVIE (PARA)3		$3,301,135	$3,301,135
8. THE ENGLISH PATIENT (MIRAMAX)	20	$3,019,126	$67,399,231
9. *B.A.P.S (NL)	1	$2,742,679	$2,742,679
10. PRIVATE PARTS (PARA)	4	$2,411,222	$38,158,909
11. SLINE BLADE(MIRAMAX)	18	$2,172,206	$15,867,192
12. DONNIE BRASCO (SONY/TS)	5	$1,760,300	$39,102,861
13. JERRY MAGUIRE (SONY/TS)	16	$1,647,991	$145,443,291
14. LOVE JONES (NL)	3	$1,099,527	$9,243,224
15. *CATS DON'T DANCE (WB)	1	$939,791	$1,212,189

*opener **Friday-Sunday-Sunday total

source: Exhibitor Relations Co.

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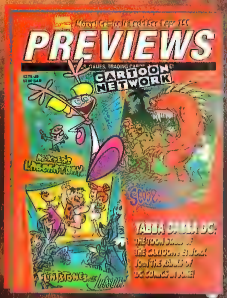
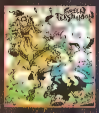


The Adventures of The Maxx

New! Preview of the upcoming bi-monthly Spirit Comic!



Usagi Yojimbo

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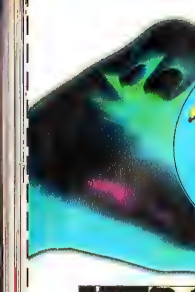


R E A

what you got if you do it well) but s
filled with growth and experimentatio
Tracks like "Greenpeace" and "Go to t
Bank" inject technological life into t
James sound, while the openi
"Tomorrow" and "Last a Friend" sound
at home on **Whiplash** as they could
Laid. Powerful vocals coupled wi
atmospheric music make James what th
are, and **Whiplash** provides an easy
to the whole experience.

—J. Patrick Ryban

POP
U2
Island Records

You're the biggest band in the world. You're constantly evolving. You've stopped trying to change the world (mostly). Where do you go next? **Pop** is where you go. You bring in some new blood (namely Howie B) and play with the current trend of electronic manipulation. You release "Discotheque" and then spin around and release the low-key "Staring at the Sun." You go back to the sound that made you big and throw down with "Last Night on Earth." You play around again and put together the throbbing "Mofo " You briefly lapse back into the nature of God and love with "If God Will Send His Angels" and "Do You Feel Loved." With all these elements in place, you embark on a giant tour. Then you sit around for another couple of years and...well what's left? After the brilliant **Achtung Baby**, they shifted gears and did the European sounds of **Zooropa**. **Pop**, like its more recent predecessors, makes you instantly wonder, "What will they do next?" **Pop** leaves you hungry for more and proves that all great records take time.

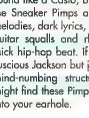
—J. Patrick Rybandt

fi American rock aesthetic found its way to electronic Brit-disco. This album was recorded in the bedroom of keyboardist Liam Howe's father's house, with some of Kelly Dayton's haunting, folky, sensual vocals even recorded from a hallowed cabinet. Sometimes there's no disguising basic synth loops, and a Casio will always sound like a Casio, but that's exactly what the Sneaker Pimps are going for. Strong melodies, dark lyrics, Chris Corner's mix of guitar squalls and rhythm blend with a thick hip-hop beat. If you think you'd like Luscious Jackson but just can't get past the mind-numbing structural repetition, you might find these Pimps sneaking their way into your earhole.

—Benn Ray

WHIPLASH
JAMES
Mercury Records

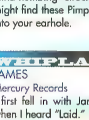
I first fell in with James and their music when I heard "Laid." Picking up the album of the same name, I fell deeper into their music. With **Whiplash**, James is back building on the groundwork they laid (oh settle down, it's not my fault that's the name of the album and the song—it's the only word that'll really work in that sentence). There's not a "hit-for-the-masses" single like "Laid" on **Whiplash**, but "She's a Star" has been receiving a well-deserved amount of airplay. The rest of **Whiplash** follows in the same vein. Nothing too over-the-top (why mess with



SWEET
ROYAL TRUX
Virgin Records

Every once in awhile I'll get a band's ne
album and drop it in the disc player. I
be so full of excitement that I can hard
wait the few seconds it takes for the di
to cue up. Then the first few notes con
out, and I say to myself, ok this is son
sort of gag intro. In a few seconds, t
music will stop, that band will laugh, l
let out a sigh of relief and the real albu
will start. Then I'll skip from song to son
and before I know it the album's over. Th
follow up to th
brilliant Stone
esque **Than**
You never lets
that it's a jok
Guitarist Neil Ha
erty has unpacke
his effects-boa
and is indulging
the most flatulent guitars since the demi
of the '80s hair bands or the death
Jerry Garcia. Jennifer Herrema's voca
(and Hagerty's as well) grate again
every song, letting you know beneath
all they're still hep. There is somethir
else going on here, **Sweet Sixteen** ju
isn't as immediately accessible
Thanks. So I listened over and ov
Whatever is going on, it ties in to t
disc's cover art (a clogged toilet with cal
icing spelling out the band's logo, "RTX"

—Benn R



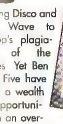
WHATEVER AND EVER AMEN
BEN FOLDS FIVE
Caroline Records

It would seem the rich fields of musi
past have all been farmed out—fra
Rap's reliance on Parliament Funkadel
and James Brown to Alterna-rock's rei
vestigation of everything from the Velv
Underground, the Sex Pistols, and Ne
Young, etc. to Techno's insistence o

BECOMING X
SNEAKER PIMPS
Virgin Records

It was only a matter of time before the low-

C T I O N S



reviving Disco and New Wave to Britpop's plagiarism of the Beatles. Yet Ben Folds Five have found a wealth of opportunities in an overlooked area of '70s big pop-rock. This piano-based trio calls on Steely Dan, Chicago, and yes, even a little Queen to help them recreate a sound that is remarkably unique by today's standards. With falsetto back-up vocals, bouncy rhythms, humorous lyrics and a swirling piano, Ben Folds Five frolic in a field of fun

—Benn Ray

BLUR
BLUR
Virgin

This is what happens when someone gives a Britpop band a Pavement album. They might like it, but they don't get it. Just stick with rehashing the Beatles, boys.

VIOLENT FEMMES
THE LIST MAKE
BODY COUNT
Virgin
***1/2

The fusion between heavy metal and rap could've been unified. However the "L" band has yet to fully tie the knot. Bad metal, bad rap, bad delivery. But not a bad idea.

—BR

ELECTRIC SHOCK FOR THE PRESIDENT
BRAINIAC
Touch And Go Records
***1/2

A trunk run through the more electronic sounds of Brainiac. It should tide you over 'till they get back in the swing of things with a full-length.

—JPR

SUPER BILLY
CIRO MATTA
Nasa
***1/2

This EP of remixes features covert dancepop hits the streets of New York's ethereal synth-disco-hip-hop-rap with some punk sensibility. It's like inspiring you've ever heard, while still sounding familiar.

—BR

NULL/VOID
PRETEND
Chainsaw
***1/2

The one-man industrial music machine is back and pin. Thirteen is a great shape for must-have two-disc set which features excellent production, remixes, and music. Fiasco defines industrial.

—JPR

FROM THE HILLS
FROM THE HILLS
Gas Records/
Merkin Records
***1/2

The hills are alive with

sound of music! These Hills, however, are not found in a Julie Andrews movie, but on that full-force rockabilly cinema triumphs Deliverance. These boys live everyday in a trailer outside Bluegrass City.

—SLH

NERD HERDER
NERD HERDER
Epitaph
***1/2

Goth rock. This trio, dressed to tee on, performs right into the three chord power harmony. It's Revenge of the Nerds meets Cadaverhack with a soundtrack by Green Day.

—SLH

YARDBIRDS SUITE: THE ULTIMATE CHARLIE PARKER COLLECTION
CHARLIE PARKER
Rhino
***1/2

Bird Lives! This collection of Parker classics, featuring his performances with legends like Dizzy Gillespie, Miles Davis, Bud Powell, and Max Roach, and including classics from "Round Midnight" to "Now's the Time," is the perfect Parker collection.

—BR

THE LATE ENGAGEMENT
DOOR
noART Records
***1/2

We got your basic pop-rock ensemble here, hook-driven melodies and harmonies bubbling forth. Poole's not a bad thing to have on the tape deck in the car as you're rushing to keep a prior engagement.

—BR

R & B TRANSMOGRIFICATION
QUEST
Quest Records
***1/2

The one-man-operation is so complete that you can't even find the R&B mentioned in the title. However, what you can find is crunchy guitars, overblown keyboards, solid songs and sweaty off center vocals.

—BR

SPARE PARTS
REVOLTION
Asbestos Smile Recordings
***1/2

The robots are on the move again in their effort to assimilate you. Part Man...or Astro-Man, part Supernova, the band sounds more like Devo in their pursuit to perfect the pop-stylings of Mr. Michael Jackson. A couple of great songs, a couple of live tracks, and an instrumental or two that borders on techno (oh, the irony).

—BR

LOADED
THE FULLY LOADED
Rhino
***1/2

What is generally considered the least of the Velvet Underground albums is actually the most underrated, each track is a pop hit, VU style. Released after Lou Reed left the band, a dense air of mystery has hung over the making of the record. This double-disc special edition packed with demos, alternate mixes and outtakes reveal more about this band than any biography.

—BR

TAKE IT OFF, STRIP SERIES
VARIOUS ARTISTS
Rhino
***1/2

This collection of classics to take your clothes off to can spice up any stagnant relationship. Go on, give it a try.

—BR

60 FT DOLLS
SGC
At least one band from Oasis/Pulp-ized England is using their guitars wisely. The Dolls stand tall as a modern day tribute to the quirky shtick of the Undertones while putting up a solid front of hard hitting Damned/Jam rock-pop. Highlights abound on this disc. "Pig Valentine" has me singing along without even thinking about what the title means. Their mid-'80s import looking cover is no accident...no way. They want you to feel as though you're in the high price collector record store making that precious find of a last British punk gem. You slap it on the turntable and get a slight rush of triumph and file it away next to all the other finds you've made and never play. However, the 60 FT Dolls are big enough to stand out for a couple more spins. (At least as long as those Oasis Boys.)

—S. Leonard Hedeen

SHORT SET

M E G A B

J. Patrick Rybandt

As a special lead-off this issue, I want to get you all hip to the ***Playstation Underground CD Magazine****. A ways back I filled out this form that came with a Playstation disc and a few weeks later the* ***Underground*** *showed up at the office. Now, it appears that this first "issue" is free, and after that you gotta cough up some dough to keep in on the action. The action looks to be worth the dough as* ***Underground*** *is full of demos, codes, and behind-the scenes facts and fun.* ***Underground*** *also contains playable versions of games available in the stores right now. Check it out with Playstation Underground at PO Box 152225, Irving Texas 75015 2225. Enough with the plug—let's break off the meat for this month...*

PROFESSIONAL UNDERGROUND LEAGUE OF PAIN

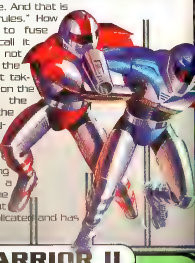
PSYGNOSIS
FOR THE SONY PLAYSTATION

I gave this one a shot, but it doesn't make a whole lot of sense. Games like PULP appear because there are already a whole bunch of sports games out there that are based on real sports; so what do you do when you've run out of real sports? You make up some new ones. Except the only way that's accomplished seems to be by fusing a bunch of pre-existing sports and setting the whole thing in some post-apocalyptic future. It worked really well with Wipeout XL, but doesn't pass with PULP. PULP is described in the game booklet as "...a brutal blend of ice hockey, basketball and bare knuckle fighting. There is only one rule. And that is that there are no rules." How original. It's easy to fuse some sports and call it brand-new, but it's not brand-new and the game shows it. Just taking a look at the art on the cover gives me the impression of the Power Rangers playing field hockey. And that impression isn't too far off. You're better off going out and picking up a real sports game. The graphics are nice but PULP is overly-complicated and has little play-diff.

SOLDIER BOYZ

SOLDIER BOYZ
MOTION PICTURE CORPORATION OF AMERICA INTERACTIVE
FOR THE PC

Who says that there are no more original ideas? **Soldier Boyz** is one of the most amusing games I've ever played, although I don't think that was the intention when they made it. But c'mon, a group of stereotypical reprobate teenagers infiltrating Vietnam to rescue a downed relief worker who happens to be a government big-wig's daughter? And the whole deal is led by the *American Ninja* himself, Michael Dudikoff, at the behest of a "mysterious" government guy in a black beret and eye patch? What is this, ten years ago? Is this *Rambo 5: The Next Generation*? If you think I'm making any of this up...you're wrong! **Soldier Boyz** is great fun if you look at it as a bad movie and possible spin-off TV show, but as a video game its whole premise is ridiculous. The action on the game isn't even that great. Like in any war situation, your enemies shriek wildly as they begin their attack—nice element of surprise for a guerrilla military force. The video trailer that came with the press kit announced that this was one "bloody" game. Sure it's bloody, it's also bloody repetitive. Don't waste your money, rent *Missing in Action III* and *The Warriors* , run them on two TV's and take shots at em' with a handgun!



AIR WARRIOR II

AIR WARRIOR II
INTERACTIVE MAGIC
FOR THE PC

I don't really like flying or aerial combat simulation games, but if you do, I'm sure this is a good one.

SHOOT OUT '97

SONY COMPUTER ENTERTAINMENT
FOR THE SONY PLAYSTATION

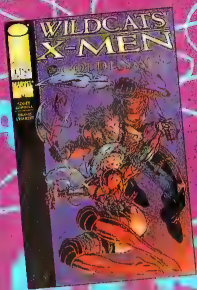
I have got to be the only guy in the world that can play the Bulls and still get my ass handed to me. Unless, of course, there are more people out there that care nothing for basketball and know nothing of how it works. If that's the case, you're probably not going to rush out and pick up **Shoot Out '97**. However, since the nice people at Sony sent me a copy, I gave it my best. Unlike my experiences with other games based on sports I don't like or follow (when I got ahold of **Addidas Soccer**, a game I knew or cared little about, I was hooked), **Shoot Out** didn't bring out the inner basketball man laying dormant somewhere within. But I was playing the Bulls (with Jordan nowhere to be seen by the way), and I gave it my all not to let down one of the best teams in the sport. The action is a little confusing and takes a while to get used to, and like the real game, **Shoot Out** is fast-paced and never lets up. A pleasant little surprise awaits you at the half—as the stats are on the screen, a nice little montage of cheerleaders from various teams plays quietly behind, the best part of both games really. If you're into b-ball, this is for you, if you're into cheerleaders...well, I can't help you there.

INDEPENDENCE DAY

FOX INTERACTIVE
FOR THE SONY PLAYSTATION

Compared to the roller coaster ride that was the film *Independence Day*, almost anything after the fact is going to be moving in slow motion. Maybe that's why I feel that **ID** for the Playstation is a bit of a let-down. First off, you're flying around for the whole game, and the controller doesn't make that easy. If you've got a joystick, you'll be in better shape to attack. The first level sounds pretty simple—destroy some generators on the bottom of one of the attacking alien craft. The only problem is that there are no landmarks to orient yourself to. I spent what seemed like forever trying to blow the last generator and then I couldn't find my way back to blow up the big thingy in the middle. It all looked the same. The same goes for the level after where you're cruising above Washington DC protecting a plane that's doing some surveillance on the alien mutha'. But once again, everything looks the same and it gets very difficult to keep track of the ship you're riding shotgun for. So it goes through the rest of the game. I would've had a lot more fun running around as Will Smith punching out aliens and saying "Welcome to Earth!" Or even as Jeff Goldblum running around...what was he doing anyway? ✣

F A N



WILDC.A.T.S/ X-MEN: THE GOLDEN AGE #1

IMAGE COMICS

One of the most singly awaited crossovers is here, only the book that people were expecting never showed up. When you think Wildc.A.T.S/X-Men you think and the rumors that were flying led you to believe this was going to happen. Claremont writing and Lee drawing, but that's not what you get. Instead you get an amazing piece of work. Written by Scott Lobdell and beautifully illustrated by Travis Charest, this crossover is worth every cent of the $4.50 cover price. The kick-off to the four issue mini-series stands alone; and may well outshine the rest of the series. Lobdell puts his all into the story and creates a crossover that works, pairing Wolverine with Zealot during WWII, the two go up against the Nazi's and the Daemonites. The art stays mostly black and white, fitting the time and mood of the story perfectly, with touches of color to bring out detail. The book is beautiful to look at and shows that people can work just as well as paints, if done right. The only complaint I have is the two covers—why bother? The Charest cover fits the book perfectly, while the Lee cover does nothing for it but rip right back into the standard superhero fare. Let Charest do the work, and pray for the rest of the series.

—J. Patrick Rybandt

DARKCHYLDE #4

IMAGE COMICS

After making a well-timed escape from Maximum Press (an event only briefly referred to in creator Randy Queen's editorial as "a certain exodus from a former publisher"), seventeen-year-old Ariel Chylde and the hordes of nightmare creatures she can summon have set up shop over at Image, and this issue picks right up where the story left off, with Ariel under scrutiny from a high-tech organization investigating her powers. She soon makes her escape, only to run afoul of the mysterious Kauldron, whose apparent plans for world domination require Ariel's assistance. Although Randy Queen's art and story are well-suited to the Image line-up, the look and tone of the book are darker than most, but that's to be expected when demons invade the Earth. The coloring of the book is particularly effective, with the blonde, elfin Ariel trapped in a stark gray world of gnarled trees and menacing shadows.

—Arnold T. Blumberg

GEN13: BOOTLEG #5

IMAGE COMICS

Bootleg has been all about different interpretations of the GEN13 team. The Mark Farmer/Alan Davis kick-off two-parter was pretty good. The elf-driven #3 was not my cup of tea, but it was very well done. The Louise & Walter Simonson #4 was great, probably the best non-J. Scott Campbell look at the team yet. Then there's #5. Terry (**Strangers in Paradise**) Moore has worked out a pretty cool story here about Fairchild stepping into an elevator for a one minute ride and losing a half hour of her life. His characterizations of the individual team members are great, but the problem is that they don't look like the GEN13 guys and gals we know. Tomm Coker, who I thought was pretty interesting on the **GEN13/Maxx** one-shot, really dropped the ball. Even though **Bootleg** has presented a wide latitude for style, I just can't stand Coker's Grunge. He looks like a fat doofus, and in costume he looks like a fat doofus dressed up for some WCW wrestling show. His Roxy is too tall and it looks like no thought was given to the other characters. His Fairchild, though, is okay, and since the book is mainly about her, GEN13 fans shouldn't pass on this one just because of the art. It would have been much more fun to see Moore's artistic version of the characters, but **Strangers In Paradise** doesn't come out frequently enough as it is, so this is what we get.

— J.C. Vaughn

F A V E S

WILDC.A.T.S #35 & 36/ SAVANT GARDE #1

IMAGE COMICS

I know, I know, we just talked about this book last month, but I can't help it. Ever since James Robinson began writing it, I've been reading it. And after Alan Moore left, I had little hope. I was a little down in my predictions for the turn the book would take without Moore to guide it, but **WildC.A.T.S** #35 & 36 gave me hope. Of course, there's now another change taking place with #37, but that's not my problem right now. Barbara Kesel came out of Moore's run with her own voice and take on Jim Lee's super-team. Issues #35 and 36 revolve around the team operating as damage control to the media, while trying to diffuse a powerful villain at the same time. Kesel handles these characters well, and while there's nothing "groundbreaking" persay, she delivers a high-quality team book. As for how she can do good work on the regular **WildC.A.T.S** and still churn out the pap that was **Savant Garde** #1, is beyond me. It must just be one at a time for her. Maybe now that her two issues are done with **WildC.A.T.S**, **Savant Garde** can merit her full attention and turn into something interesting. Maybe.

—J. Patrick Rybandt

ARCANUM #1

IMAGE COMICS

After a false start towards the end of 1996, **Arcanum** is here. In an apparent continuing effort to shore-up the "darker" end of the Top Cow U., Brandon Peterson has created an interesting story, and not just another dark-for-the sake-of-sales book. In fact, the whole Top Cow U has never looked, or read, better. Continuing themes and characters begun with **Medieval Spawn/Witchblade**, Peterson tells an engaging story focusing on the age-old tale of good vs. evil, perfect comic-book fare. His art is more than up to the task, placing his characters in real-life situations and fusing a horror element to it all. But how does it work with the rest of their Universe? What we need from all of the Top Cow books is a readily-apparent fusion of all the titles into the same Universe. When reading **Witchblade**, **The Darkness**, and now **Arcanum**, I don't get the feel that all these characters share the same space and breathe the same air. Until then, however, watch as Peterson moves through his story, and humanity moves towards the millennium (which seems to be the rage these days, although why the changing of the calendar means so much to humanity is a mystery to me), and you'll fine **Arcanum** is the perfect place to lose yourself in its tale of timeless conflict and impending doom.

—J. Patrick Rybandt

SUPERMAN #123

DC COMICS

Sorry, but there are some things you just don't do, and Jim Croce nailed the first thing on the list—you don't tug on Superman's cape, and you sure as hell don't pull it off and turn Supes into a blue lightning bolt. I've been a casual reader of the **Superman** titles for years. I was never a big fan, but let's face it, this is Superman after all. So I'd visit occasionally to remind myself that some things always remain the same, like Superman's crusade against evil, and his personification of Truth, Justice, and the American Way. Even his death and rebirth had biblical overtones that established him as the quintessential hero, so I rolled with it. His marriage to Lois was roughly 50 years overdue, and very welcome indeed. OK. But this? Uh-uh. Have to sound the buzzer on you, DC. No Superman in play here. You guys have to learn that change for the sake of change (and the obvious profit) simply isn't justification enough to screw with an American icon. Call me when the red-and-blues are back.

Arnold T. Blumberg

THE SAVAGE DRAGON #34#35

THE SAVAGE DRAGON: RED HORIZON #1

IMAGE COMICS

Hellboy. Savage Dragon. Not two characters I would have thought to put together. Not two characters many people would have thought to put together. And as the anti-senseless crossover movement gains a well-deserved foothold in this wacky industry, not a crossover I would have expected to see. And you know what? Despite all that, it was fun. Not great or mind blowing or spectacular, but it was just good and fun. Hellboy shows up in Chicago, home of the Dragon, and mayhem ensues. It works because The Savage Dragon is so weird anyway. This is a Chicago where you can't throw a rock without hitting some super-powered freak. Hellboy fits right in. His creator, Mike Mignola, was on hand to make sure he stayed in character, so everything worked out just fine. And Brainiape is Hitler, which is just about perfect.

The Savage Dragon: Red Horizon #1 is the first of a two-issue mini-series written and illustrated by Mike S. Miller who's pretty quick to capture the offbeat dialogue, wild characters, and frenetic pace of the Dragon's regular series. Anyone who enjoys the regular series (and there are plenty of you, it's time to come out of the closet) will enjoy this one. A few minor criticisms, though. Erik Larsen's excesses on the regular series are generally driven by the story. The butt shot of Gaijin on page 16 and Dragon's disproportionately small head on page 18 are not story-driven and they detract from what otherwise is a pretty good book. Still, if you're a Dragon fan, you've got to check it out.

— J.C. Vaughn

LOBO THE DUCK #1

AMALGAM COMICS

We were all lulled into a false of security last year when the original 12 Amalgam titles came out, and for one brief moment, comics were fun and exciting again. "Gee, if they can do it once, why not do it all the time," we cried out to the heavens. "At least let us have another look at this wonderful universe!" Well, here it is...and you know, they can't do it all the time. The brilliant thinking that gave solo titles to a pasty-faced murderer with a foul mouth, and an acerbic, talking duck with a fowl mouth (sorry), brings us this ingenious crossover—Amalgam's first thoroughly repulsive and unredeeming lead character. He should sell very well if current trends are any indication. The only problem I can see is that the dialogue and art are still comprehensible, but get some of those crack new talents on it, and they might have a hit. I'll be re-reading my leather-bound copies of **Youngblood**.

—Arnold T. Blumberg

YOUNG HEROES IN LOVE #1

DC COMICS

The "animated" comic style has become a very hot trend over the past few years. Mixing clean, simple lines with a manga-like cuteness, the form seems a bit more appropriate to comics devoted to pure fun and adventure. In this new series, Dev Madan and Keith Champagne's art is very much in the "animated" style, portraying this new team of Young Heroes who join forces to...well, to be a team of young heroes. There is a subtle air of menace about one of the characters, but over-all, it looks like a very light-hearted series, taking time to explore the heroes' personalities and the romantic potential in the team. Most of these characters are very likable too, and that's no mean feat. The breakout star for me was the tiny, Atom-like Junior, whose small stature lends itself to some very cute asides and background "business." **Young Heroes in Love** is a fun, fluffy read...and when was the last time you heard a comic described as fluffy in a good way? Pick it up and see what I mean, I don't think you'll be disappointed.

—Arnold T. Blumberg

MAD #356

E.C. PUBLICATIONS

Good satire is hard to come by these days. But when I was a kid, everything was being satirized, with shows like *Saturday Night Live*, trading cards like **Wacky Packages**, and of course **Mad Magazine**. I was so into it, I even read **Cracked** (but that's just between us, OK?). Well, *SNL* ain't what it used to be, as far as I know Topps doesn't have any **Wacky Packages** plans in the future, and **Mad** got lame. Well, **Mad** ain't lame no more. Issue #356 marks the big revamping, but as I picked up this issue, I fell into my old habits: turning to the pages with the least text first. One thing to note, this particular issue is a little text heavy in some areas. The content is

familiar, **Spy vs. Spy** (but now done magnificently by Peter Kuper), the **Lighter Side Of**..., Sergio Aragones' illustrations filling up the gaps, parody ads, even the fold-in back cover, but the new **Mad** is edgier, hitting topics like racism, Pro-Lifers, crooked cops, and PETA. Nothing is sacred, and that's just as it should be. And with the new-found edge comes humor, the kind that will have you laughing out loud, as I did on the train to work with commuters staring at me. But I don't care, **Mad** is back! (And please don't blame them for *Mad TV*.)

—Benn Ray

WILDSTORM SPOTLIGHT #1

IMAGE COMICS

It was just a few years ago when Alan Moore was written off as a sell-out for going to Image. His work on books like **Violator/ Badrock** supposedly proved that the guy who wrote **Swamp Thing** and **Watchmen** had sold out. Even his recently ended run on **WildC.A.T.S** drew some criticism. Well, if you were one of the nay-sayers, I am happy to report that you should check this book out. It's only a one-shot story featuring Majestic, but it's cool, it's cosmic, and it's way out there. Majestic is, for all intents and purposes, Superman (and if you're wondering, this is a totally different Superman than Moore's current regular book, the outstanding **Supreme**), and the universe is dying. It's almost dead. In fact, there are only nine beings left, including Majestic. He doesn't want to give up on life though. His struggle is the subject of the issue...and there's not any real way to describe it. Just read it.

—J.C. Vaughn

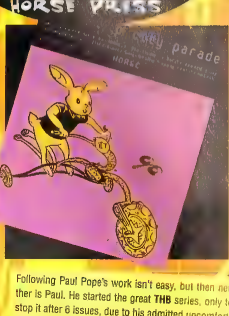
THE BIG BOOK OF THE UNEXPLAINED

DC/PARADOX PRESS

If the truth is out there, this next installment in the **Big Book** line isn't giving any help in finding it. And that's perfectly cool (otherwise the title would be something like **The Big Book of Explaining the Unexplained**). What writer Doug Moench does here, with the help of illustrators like Joe Sacco, Rich Geary, J.H. Williams, Rick Parker, Gahan Wilson and others, is document various events that have remained unexplained. Whether it's Sasquatch, El Chupacabras, James Dean, or UFO encounters, this **Big Book** provides all the necessary details for you to surmise what really happened for yourself. Moench occasionally gets a bit extravagant in the telling of his events, connecting as many related occurrences to one event as possible, but that's exactly what a good conspiracy theorist does. Crisp art, sometimes very eerily shadowed, blends well with suspenseful recounting of the facts. It's a great way to find out about some of the weird stuff going on out there, even if THEY don't want you to know about it.

—Benn Ray

P CITY PARADE/ PULPHOPE HORSE PRESS



Following Paul Pope's work isn't easy, but then neither is Paul. He started the great **THB** series, only to stop it after 6 issues, due to his admitted uncomfortability with the fame it brought him as well as his wealth of ideas. Yet every so often (it seems like once a year), a new THB-related story will come out. Unfortunately, it doesn't come out under the easy to look for heading of THB (it's almost as if the artist were attempting to destroy his fame and following by disguising his work, much in the same way his creations attempt to destroy a disguised version of him on the first couple of pages of **P City Parade**). **P City Parade** stars HR Watson, but not centrally. What is central here, as the pages of introduction explain (as well as the CD-booklet-sized **Pulphope**), is the style, the thought, the concept, and finally, the execution. Pope's beautiful art, a working mesh of American, European, and Japanese comic styles, is constantly expanding as he grasps the various aspects of each and incorporates them into practice. Pope goes through as much effort to explain his art in prose as he does creating and illustrating the story. It is an enlightening step into the mind of an articulate creator, full of thought and theory that has been mostly alien to comics heretofore. Now if someone could just get him to step into a regular ongoing title...

—Benn Ray

WARRIOR NUN BLACK & WHITE #1

ANTARCTIC PRESS

I'm glad that Antarctic Press has Warrior Nun Areala. They've needed a flagship character for sometime, and in her they've found one. **The Warrior Nun Areala/Scorpio Rose** mini-series revived one of my favorite early indy titles. The Avengelyne crossover was pretty good as well. The regular ongoing title by Barry Lyga and Brian Denham promises some amazing material (what I've seen thus far is very, very cool). That said, take a pass on this one. I don't know enough about the artists to tell you if it's the pencils or the inks (or both) that are so bad, but the art is wildly inconsistent. It changes in quality from page to page, but it never reaches the level of the other WNA projects. There have been, and will be, much better Areala books. You can miss this one.

—J.C. Vaughn

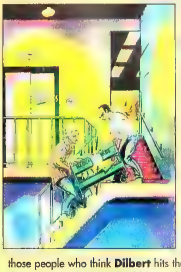
STAR WARS DARK FORCES: SOLDIER FOR THE EMPIRE

DARK HORSE/BOULEVARD/PUTNAM

I don't know about you, but when I'm playing a Star Wars video game, my mind often wanders. "The play action is astounding," I muse, "and the graphics are impressive, but what of motivation? What of the passion behind these characters? If only I had some sort of backstory to embellish my gaming experience, I would consider myself a fully realized human being!" Well, worry no more, Star Warriors, because **Soldier for the Empire** is here! Incorporating elements of the popular **Dark Forces** and **Jedi Knight** interactive games, this prose novel tells the story of Kyle Katarn, a young man caught between the Empire he serves and the Rebels who offer him a chance to avenge his father's death. In much the same way that the **Shadows of the Empire** marketing blitz provided us with vital, detailed information about that oh-so-nebulous period between **The Empire Strikes Back** and **Return of the Jedi**, **Soldiers** illuminates another unseen corner of the Star Wars Universe. Thank the imagineers at Lucasfilm for finally eliminating the need for us to imagine anything on our own! Rejoice one and all, and hey...May the Force Be With You!

William C. Dietz
Dean Williams

—Arnold T. Blumberg



AMERICAN SPLENDOR: ON THE JOB

DARK HORSE

Harvey Pekar, the master of autobiographical comics is back (with illustrators Joe Sacco Frank Stack, and Joe Zabel), and we get to go to work with him. 2 stories involve the day job: the mundane, the hostility, the frustration, the bullshit politics. It's there in all it's splendor, Pekar-style. Of course, if you're one of those people who think **Dilbert** hits the nail on the head of inter-office dynamics, maybe you should keep deluding yourself, Pekar's acerbic charm isn't for you. Another story involves Harvey taking a day off from work and hitting a book sale, where he gets to know a friend. He brilliantly crisscrosses the lines of racial stereotypes as he muddies the distinction between capitalism and Marxism. And finally, we spend the day at home with Harvey as he works around the house. Like many of us, his

attempts to consolidate his domestic efforts fail. What these stories contribute to (like so much of his work) is exactly as the title states, America, in all it's splendor: work, people, and home. It might not be the most uplifting of visions, but as Harvey says in one of these stories, "We wait for one boring day after another to get over and they do. And the next thing you know you're dead." If that isn't enough motivation to get some enjoyment out of your life, just remember, there is always the next **Dilbert** strip.

—Benn Ray

AT THE SEAMS

ALTERNATIVE PRESS INC.

My good friend Shawn Spurlock first introduced me to **Lowlife**, an early series by Ed Brubaker. I don't know if I ever thanked him, but I don't know if he deserves thanks. You see, Brubaker is close to brilliance, but far too infrequent. So by being a fan of his work, you're often a fan of nothing. In that regard, Brubaker shares space with another brilliant creator, Adrian Tomine; they have something to say, but don't say it with any real frequency, for whatever the reason. You wait and wait and then finally something comes along. **At the Seams** came along, but I had read the stories already. I wanted something new. So when it came across my desk, I resisted the urge to re-read the work. But I did, and found it as fresh, at times sad, and poignant as when I first read the stories it contains. **At The Seams** combines three stories that could be happening anywhere, at any time, all told in a low-key and all essential reading. Brubaker, through his words and his art, puts you wherever he wants you, and opens up his world to your eyes. So I guess I do owe Shawn thanks, and next time something by Brubaker comes my way, reprint or not, I'll accept it with open arms.

—J. Patrick Rybandt

LUFTWAFFE 1946 #4

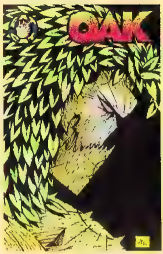
ANTARCTIC PRESS

For some time now, Antarctic Press has been publishing a series called **Tigers of Terra**. Ted Nomura has been kicking it out in some fashion or another since 1986, but this new mini-series, the first in an ongoing series of mini-series and specials, features World War II in a different reality and seems to be a great place for new readers to jump on. **Luftwafe 1946** is an intricate, detail-driven story featuring many amazing retro-futuristic aircraft. There's clearly been a lot of research put into this book. Some of the personal plot lines of the individual characters were a little hard to follow, but the series (and this issue) was very enjoyable.

— J.C. Vaughn

Let's get this out of the way up front: I think that **Nexus** is one of the best comic books ever produced. Mike Baron and Steve Rude (and even Mike Baron and Paul Smith) have produced an amazing work crossing the superhero and science fiction genres with wit, humor, passion and philosophy. I've followed Nexus since Volume #1, Issue #1, and I'm going to keep following it after this. I just don't like this one. I don't hate it; I just don't like it. Religious themes have permeated the book since the beginning and it's made sense since the book has dealt with so much death. Baron has never hesitated to infuse the story with the conflict inherent between various faiths, be they human and real or alien and fictitious. In each case, it worked. In this case, it didn't. This two-part series is entertaining and somewhat thought-provoking, but it is not Nexus at its best. Rude's artwork is, as usual, stunning, but Baron dodges some of the real conflicts of human religion, failing to come down on any side of the argument. He doesn't say that there's one God or many gods, or no gods, just that this is a point of contention. Well, whether you have a belief or a lack thereof, you probably already knew that. I did. I'll be getting this one and adding it to my collection, but I can't recommend it to new readers. Next time, guys.

— J.C. Vaughn



OAK #1-4

FAT CAT COMICS

It seems everybody is interested in Morton Grove: the corrupt Mayor and his scientist crony for the chemical properties in the soil; the Native American Totem because his people once lived there; the boy James, who just inherited the land; and Oak, a powerful creature of the land. Writer M.F. Mangione is developing a complicated story of shifty characters all after the same chunk of real estate. He needs to be cautious of delving off into P.C.-ville: lectures on treatment of the land and the wrongs inflicted upon the Native Americans. These are important issues, but they've been handled dozens of times. His story is at it's strongest when focusing on James and his relation to Oak, and the Mayor and Dr. Thorne's attempts to get the land. The art by A. Diaz is an odd juxtaposition of intricate linework and silhouette shading. The result could be similar to a man wearing 3 kinds of plaid with a solid vest, but so far that hasn't happened. Diaz, unlike many artists, isn't afraid to draw backgrounds, but since this is a black and white comic, there aren't 17 shades of pink and purple sky to compensate for laziness. And Diaz's style is quite the opposite of lazy, attacking the page like a lumber company attacking a forest. One distraction is the dialogue balloons, with back-shadowing to make them stand off the page. Instead it functions like every character is speaking in a funky "Deadpool" voice. If you're looking for a book to fill the gap the cancellation of **Swamp Thing** left, give **Oak** a shot, Mangione and Diaz are off to a decent start.

—Benn Ray

LADY RAWHIDE #4

TOPPS COMICS

One of the things I like about **Lady Rawhide** is that it's usually a case of writer Don McGregor going too far and things working our for the best anyway. He's been doing it for years in books like **Jungle Action** (featuring the Black Panther), **Detectives, Inc.** and **Sabre**, and for the past few years he's been doing it in **Zorro** and then **Lady Rawhide**. McGregor takes on social subjects and fits them with alarming ease into the fabric of the various eras his comics are set it. Abusive relationships, racism, sexism, child abuse, false claims of child abuse...you name it and he's fit it into stories set from the Old West, to the Depression, to the future. So when I say Lady Rawhide spends this issue in bed with a female vampire first seen in **Zorro Vs. Dracula**, BUT it's a really good story, I hope you'll believe me. At least enough to check this issue out. Word to the wise—check out **Lady Rawhide** #5 for a preview, at long last, of the new **Zorro** series

— J.C. Vaughn

FAN

Each month, the critics at ***FAN*** *get together and vote on titles which have remained consistently good from the ones that have been reviewed in the past. This list is not based on demand, rarity, or price speculation; the list simply comprises the books that make it to the top of our reading stacks each month. So please, no wagering. Just look at this month's* ***FAN RECOMMENDED READING LIST.***

1. **X-MEN** • Marvel
2. **UNCANNY X-MEN** • Marvel
3. **AVENGERS** • Marvel
4. **GEN13** • Image
5. **THE UNKNOWN SOLDIER** • DC/Vertigo
6. **THE SHADE** • DC
7. **GENERATION X** • Marvel
8. **HOUSE OF SECRETS** • DC/Vertigo
9. **FANTASTIC FOUR** • Marvel
10. **STARMAN** • DC

fIFTEEN

11. SUPERGIRL • DC
12. KURT BUSIEK'S ASTRO CITY • Image/Homage
13. BATMAN: THE LONG HALLOWEEN • DC
14. STRANGERS IN PARADISE • Image/Homage
15. JLA • DC

WHATCHA READING

Many people who work on comics read them as well. So, we decided to give you the scoop on what your favorite creator might be reading. This month we asked Michael Turner what his top 5 current titles are:

MICHAEL TURNER, artist on Witchblade

1. THE DARKNESS • Image
2. WEAPON ZERO • Image
3. GEN13 • Image
4. BODY BAGS • Dark Horse
5. UNCANNY X-MEN • Marvel

*Michael also added: "**Witchblade** is great, of course, but I'm biased."*

You won't have us to push around anymore...Hit it Frank!

F A N F

1.
PREACHER #1
DC Comics/Vertigo
And now the end is near,
and so I face the final curtain,

2.
WITCHBLADE #1
Image/Top Cow Productions
My friends I'll say it clear,
I'll state my case, of which I'm certain.

3.
DARKNESS #1
Image/Top Cow Productions
I've lived a life that's full,
I travel each and every highway.

4.
DARKCHYLDE #1
Maximum Press
And more, much more than this,
I did it my way.

5.
JLA #1
DC Comics
Regrets, I had a few,
but then again, too few to mention,

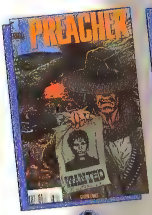
6.
WITCHBLADE #2
Image/Top Cow Productions
And saw it through without exemption, I planned each chartered course,

7.
JLA #2
DC Comics
Each careful step along the by way, And more, much more than this, I did it my way.

IFTEEN

4

3



9

10

14

15

8. WITCHBLADE #10/ DARKNESS #0

Image/Top Cow Productions

Yes there were times, I'm sure you knew,
When I bit off more than I could chew,

9. PREACHER #2

DC Comics/Vertigo

But through it all, When there was doubt,I ate it up, and spit it out,
I face it all, and I stood tall,
And did it my way.

10. HITMAN #1

DC Comics

I've loved, I've laughed and cried,
I've had my fill, my share of losing,

11. IRON MAN #1 (regular edition and variant cover)

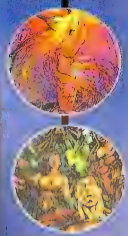
Marvel Comics

And now, as tears subside,
I find it all, so amusing,

12. FANTASTIC FOUR #1 (regular edition and variant cover)

Marvel Comics

To think I did all that, and may I say, "Not in a shy way"



13. JOHNNY THE HOMICIDAL MANIAC #1

Slave Labor Graphics

Oh no, oh no not me, I did it my way.

14. DAWN #1

Sirius Entertainment

For what is a man, what has he got,
If not himself, then he has not,
to say the things, he truly feels,
and not the words of one who kneels.

15. CURSE OF THE SPAWN #1

Image/Todd Mcfarlane Productions

The record shows, I took the blows
and did it my way.

This final FAN 15 is dedicated to Sammy and Dino. You are missed.

COMPAN

Hi there comics fans! Star Collector™ Arnold T. Blumberg here, and guess what? I get to tell you about all the great new and exciting comic books you get to buy in the next few months! Yup, it seems that former Company News guru, J. Patrick Rybandt, didn't want to bother for this last go-round. He dropped off a ton of press releases and comics on my desk, muttered something about it being "a big pile of crap," and headed out the door with a bottle of scotch in his hand. Well, gosh, it can't be THAT bad! After all, these are comic books we're talking about! Yea! So let's get started...

AC COMICS

Wow, you just can't keep those plucky female crime-fighters down can ya? After wrapping up their regular series a few months back, Femforce is forging ahead with #3 of **Femforce: The Yesterday Syndrome** (June, 44 pages, $4.95). It's a time travel epic engineered by that master of menace, the Black Shroud! • **Golden-Age Men of Mystery** #4, also in June, helps to preserve the history of comics with classic reprints of The Flame, Commando Yank, and, of course, the pulchritudinous Phantom Lady! 52 pages for only $6.95!

ACCLAIM COMICS

Continuing the wonderful idea of reprinting the original **Classics Illustrated** series as **Study Guides**, the great guys at Acclaim are releasing the following 64 page masterpieces in June: **Julius Caesar, More Stories by Poe, Pudd'nhead Wilson, The Man in the Iron Mask, David Copperfield,** and **The Jungle Book,** as well as **Collected Classics** for **Shakespeare** and **Horror** (each 144 pages, $12.95 in SC, $19.95 in HC). Collect 'em all, kids! Use them to write your book reports, your teacher won't mind! Just don't mention the guy in that Dickens story who looks just like W. C. Fields.

[Ed. Note to Acclaim: Any chance of seeing some Charles Bukowski stories done in the Classics Illustrated format?]

ANTARCTIC PRESS

Among the releases from the chilly comic company this June, Warrior **Nun Areala** #1 (24 pages, $2.95)

AVATAR PRESS

Here we go with the nude covers again! It's **Pandora Special** #1, with a regular and nude variant (June, 24 pages, $3.00 for regular, $4.00 for nude...hey, you pay for quality). Pandora seeks a gateway in Mexico to help defeat the Infinite Ones in their plan to roam the Earth...and do something bad, I'm guessing. Kevin Sharpe provides the wrap-around cover. • Ooh wait! **Pandora Special #1 Leather Cover** is "the ultimate comic book collectible!" It's a super-limited edition of 700 copies and retails for $25.00! Be careful not to hurt yourself racing to the store to snag a copy. • Silhouette of **The Furies** gets her own solo book, one regular and one nude cover of course, in **Silhouette Special** #1 (June, 24 pages, $3.00 and $4.95). Silhouette "delves into the world of sex, drugs, and cybernetic outlaws" in search of her sister Penny. You've all been waiting for Silhouette to make her big solo move, so stop screaming already! • The first **Ravening T-shirt** is also coming this June. Featuring that seductive vampire sect in "sultry artwork by Steve Scott printed in blood red ink on a cream T-shirt," it's sure to be the height of haute couture this summer. Available in Large and Extra Large, but come on, do you honestly believe they need to offer the Large version? I didn't think so

No word if the t-shirt will include a nude variant.

kicks off the regular series devoted to the Catholic Crusader. They promise to "shock, amaze, and thrill you with each issue!" I don't know, it almost sounds like too much fun. Couldn't they just shock us one month and thrill us next time? We're free to be amazed sometime in, oh, say late August. • **Hepcats,** a very cool and well written series with a long history, was recently relaunched under the auspices of this fine publishing institution. Now they bring you the **Hepcats 1987-1997: Tenth Anniversary Special** (64 pages, $4.95), tracing the series from its college newspaper beginnings to new and exclusive offerings like "Friday Night," a sequel to Hepcats #0 (OK, we forgive them just

Y N E W S

this once for the #0 thing, but cut it out now). Pick one up!

ARCHIE COMICS

Fun Trivia Question #42—If Archie and pals existed in real time, how many of them would be dead by now? • This June, it's "blondes, brunettes, beach balls and bikinis," but forget about my wild pool parties, let's take a look at **Betty & Veronica Summer Fun Special** #4, a 48 page, $2 extravaganza showcasing the Riverdale rivals romping their way through volleyball games and plenty of pin-up pages! You know, watching Betty and Veronica fight is not nearly as satisfying as seeing them make up afterwards. • "Sonic the Hedgehog celebrates his Golden Anniversary!" Really, he's been around for fifty years? Oh, it's **Sonic the Hedgehog** #50 (June, 32 pages, $1.50), featuring a computer-generated, 3-D image on the cover and a story "written and drawn by EVERY single Sonic creator who has worked on the comic series." Well that's bound to be coherent and exciting.

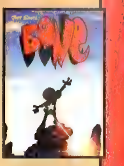
part one of a two-part mini-series concluding with #1 in July.

BONGO COMICS

Simpsons Comics #31 (June, 32 pages, $2.25) sees Homer believing himself to be Radioactive Man after a nasty case of amnesia, teaming up with former Michael Jackson-wanna be, the mental patient Leon! • **Fleener** #3 arrives under the Zongo Comics imprint (June, $2.95). I quote: "The sharp wit and organic comedy of Mary Fleener's cutlery and vegetables are back!"

CARTOON BOOKS

Jeff Smith's eyesight is healing up nicely, so don't despair, all you guys and gals out there will be getting plenty of Bone this summer! Ahem. In June, look for **Bone Volume Four: The Dragonslayer** (184 pages, $16.95), a new collection including **Bone** #20-27 and more! • With a jam cover by Smith, Charles Vess, and Linda Medley, look out for the **Trilogy Tour Book**, a joint venture between Cartoon Books, Green Man Press, and Olio. This 16 page June release will tie in to their summer tour, and features lots of art, photos, and other goodies. It's not the Grateful Dead, man, but it's something.



CLAYPOOL COMICS

The company "for people who love to *read* comics" celebrates its fifth anniversary with several summer releases, including their 100th publication (**Souls**earchers **and Company** #22) and **Elvira** #50 in June (32 pages, $2.50). Notice they didn't call it Elvira's Golden Anniversary. Sharp guys. Anyway, in this special issue by Kurt Busiek and Neil Vokes, Elvira goes to a comic convention and meets the Claypool staff in a fun frolic capped by a never-before-seen photo cover taken in Orlando at Disney/MGM. In July, #51 concludes a six-part serial with "To Skellowen and Back." That wacky Elvira, when will she ever learn?

ATTENTION! PUBLISHING

Doctor Cyborg #4 arrives in July (32 pages, $2.95), featuring art by Mark Wheatley and Marc Hempel, with a story by Allan Gross. The issue focuses on cloning, so in "commemoration" of this event, "#4 will be printed with TWO identical covers on each and every copy!" They're just begging to be smacked. • Can't get enough Doctor Cyborg in July? Look for the **Doctor Cyborg Paranoia Pack** #1, containing a signed #1 and a #2.

BLACKOUT COMICS

New rule on #0 issues: Stop it. It doesn't make any sense. Having said that, Blackout brings us **The Death of Hari Kari** #0 (June, 32 pages, $2.95),

CHAOS! COMICS

Plenty of babes and blood from those fun-loving folks at Chaos!, including **Purgatori: The Vampire's Myth** trade paperback, with artwork by Jim Balent. This stunningly handsome volume, sure to spruce up your end-table, collects the three issues of the **Purgatori** miniseries and the **Prelude** as well. It's 104 pages, with

new sketches and text thrown in, all for only $9.95. Beat that, baby! • Oh just wait 'til you hear this one. To accompany your **Purgatori** trade paperback, Chaos! presents **Purgatori: The Vampire's Myth—Soundtrack!** Produced by instrumentalist Scott Vladimir Licina, this $12.95 CD presents a comic score, following the entire **Purgatori** mini, nonstop, "panel to panel! This musical adventure has a plethora of musical styles from classical to gothic, from ethnic to metallic industrial!" Read on, it gets even better. • Two **Chastity T-shirts!** Woo-hoo! One features the artwork of Justiniano in full color, the other is a charming baby-doll shirt for your girlfriend (if ya have one, unlike pathetic **FAN** editor Benn Ray). No information on size availability and price, but just thank the people at Graphitti Designs for providing you with THE summer-wear of 1997! And tell 'em **FAN** sent ya! • June is Tattoo Month at Chaos! To celebrate the many readers who've sent in pictures of their Chaos! character tattoos (is this a surprise to *anyone*?), **Lady Death: The Crucible** #5, **Evil Ernie: Destroyer** #2, and **Suspira** #4 will feature galleries of fans' tattoo pictures, as well as individual contests to pick the best character tattoos. Grand Prize winners will win a custom designed piece of artwork and be eligible to win the Tattoo of the Year contest in the Chaos! Comics Reader Awards. Then you're all invited over to the monster truck rally to watch Skeeter and Billy Bob crush old Toyotas like a bunch of tin cans. (Well, maybe not, but wouldn't that be cool?)

CPM MANGA

Two books ship in June from one of the homes of big eyes and mouths. **Chirality** #4 (32 pages, $2.95) features "the sur

vivors' last stand against the invading GM," concluding this gripping story arc. It's a Mature Readers title kiddies, so hide it from Mom! And what's a GM? **Midnight Panther** #3 (32 pages, $2.95) continues the "sexy, slashing action from the newest Japanese sensation, Yu Asagiri." • I just had to read you this one, file it under the "legally covering our asses beyond reason" category: "All characters depicted in sexual conduct or in the nude are aged 18 years or older. No actual or identifiable minor was used in the creation of any character depicted herein."

CRUSADE COMICS

The big news from the Billy Bunch is that Crusade Japan, an international partnership with Horihachi Toys, has launched, bringing the shining light of Shi and other Crusade stars to foreign shores, and then bringing them back here as "Rising Sun" editions. Good, more variants to buy. First up—**Angel Fire** #1 (32 pages, $2.95), arriving in June with 3, count 'em, 3 different covers. "This could be Crusade's break-out book of 1997," they say. "Watch out!" Oh, you didn't have to tell me that. • **Tomoe: Unforgettable Fire** #1 (June, 32 pages, $2.95) takes Shi's rival on a supernatural quest to Japan. "With a guest appearance by Shi in issues #2 and #3, this series will be HOT! The surprise hit of the year begins here!" OK, so **Angel Fire** is the break-out book of 1997, but this one is the surprise hit of 1997? You could say that Crusade is just full of surprises. (Hyuk. hyuk!)

DC COMICS

Unless you've been living under a rock for the past year, *Batman & Robin* will be hitting the silver screen this summer with enough characters to make DeMille cringe! (You see, Cecil B. DeMille was a director and he used to film these epic, humongous crowd scenes and...oh forget it). So get ready to cuddle up at home and read the

N E W S

Batman & Robin Movie Adaptation Collectors' Edition, arriving on June 4. Almost as many words in that title as there are lead actors in the film. With a pointed cover by Michael Dudash, this one is sure to fly off the shelves. Well, at least saunter off. • Another tie-in to the latest wave of Batmania will be the June release of the **Mad Batman Super Special**, with all kinds of neato keen stuff from the new gang of idiots (shameless plug: see our coverage elsewhere in this issue). Your sides will split and you'll never look at Alfred the same way again. "Shall I draw your bath, Master Dick?" Actually, I don't think that's really in this issue. • **Legion of Super-Heroes #95**, on sale in June, will feature inks by fill-in artist Mark Farmer, who replaces Ron Boyd "for this issue only."

ENTITY COMICS

Don Chin, former Publisher at Entity, is moving on, appointing Veronica Maus as the new Publisher and President of Entity Comics beginning with July titles. Maus has acted fast and named her husband Bill as the company's new Editor-in-Chief and Art Director. According to their press release, which also names the Maus' youngest child Skippy as the new Managing Editor, "the company will initially focus on the popular *Stargate* license and gradually add more titles to its line-up as the months progress." Oh, and the Maus family dog, Spot, has been appointed Production Manager.

FPG

You know, there just isn't enough *Star Wars* stuff out there. FPG have graciously filled the void with **Star Wars: The Art of Drew Struzan**, a 128 page art collection in hardcover for $24.95 and softcover for $24.95. Coming in June, the book will collect some of Drew's stunning poster art for the trilogy, including all three new Special Edition posters. Should be a great-looking book, just perfect next to your Taco Bell toys and that sculpture of Slave Girl Leia you made out of Play-Doh ten years ago

HOMAGE COMICS/ WILDSTORM PRODUCTIONS

Ruben Diaz, former DC editor (**Justice League: A Midsummer's Nightmare**, co-writer on **Impulse** with Mark Waid), has relocated to WildStorm. First up, he'll be tackling **DV8**, the remaining "Heroes Reborn" **Iron Man** issues, and **WildStorm Spotlight**, featuring a three-part Deathblow story by Alan Moore. "Hopefully I can bring the same success to WildStorm that I did to DC," says Diaz. • Homage Comics adds its first new title since the imprint launched, with **Damned** #1, debuting in June. Steven Grant and Mike Zeck (we just don't get enough of his artwork) present a "hard-boiled crime story." **Damned**, "destined to be another classic," will run in linked mini-series, giving them "a chance to achieve some sort of resolution to each storyline." Can't just write an ending to the story and move on to the next issue huh?

HARRIS COMICS

June means more Vampirella for everybody! Yea! **Vampirella Vs. Hemorrhage** #3 (32 pages, $3.50) concludes this special look at Vampi's deadly arch-enemy in a "blood-soaked finale." Yum! Oh, and it's presented in glorious "Maximum Deluxe Format." I think they're making these format names up. • **Vampirella/ Wetworks** #1 (one-shot, 32 pages, $2.95) teams Vampi with WildStorm's cybernetic team of vampire hunters, sending them all to a Caribbean paradise to face the Blood Red Queen of Hearts! Maybe we'll even get to see Vampi in a bikini! Hmm, wait a second... • A special limited edition (2,500 copies) of **Vampirella Vs. Pantha** #1 (32 pages, $9.95) features a jet-black Pantha cover painted by the man himself, Mark Texeira. Isn't Vampi cool? I mean, sure she's got the slinky body, the non-existent red outfit, she bounces around a lot and says things like "Satyr and Circe," but really, come on, she's just the coolest thing around! I want to give her a big hug, don't you?

Ed. Note: For you readers at home, what you just read is an example of "gushing."

MARVEL COMICS

Hmm, well I'm sure they have something with the letter "X" on it coming out this summer.

NBM PUBLISHING

The fun folks at NBM have launched a web-site at http://www.nbmpub.com. So when you're done downloading nude pictures of Terri Hatcher, go check it out. • **The Phoebe Chronicles** ships in June (64 pages, $9.95). It's a sci-fi erotic adventure drawn by Jose Varese, and it's a "sex-drenched romp in the future!" I'm sold! Are there nude variant covers?

TOPPS COMICS

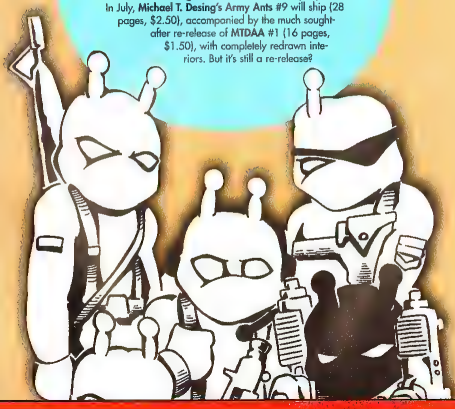
Everybody will be yammering about **The Lost World: Jurassic Park** when it comes out this summer, so why not complete the experience and read the comic adaptation, #2 of which will be out in June (32 pages, $2.95). Seems Ian Malcolm has to thwart InGen's plans to retrieve deadly dinosaurs from a hidden island and put them on display in the heart of San Diego. It's California, who'll notice? That was my Wacky California Joke, thank you ladies and gentlemen! Good night everybody! Drive safely! • Over in more realistic country, Mulder and Scully discover a new player in the Waco-like standoff they find themselves trapped in. **X-Files** #31 (June, 32 pages, $2.95) concludes the two-part "Surrounded," when our intrepid agents realize the only way out of an anti-military militia compound just might be on a stretcher! Think they'll get out of it? Is the truth really out there?

VEROTIK

The company that tests the boundaries of free speech forges ahead with their June releases, **Satanika** #8 ($2.95), and **Verotika East** #2 ($11.95), which features work from Japanese artists and creators. Oh wait, get this: "Edward Lee's living dead corpse-hooker gets her own three issue mini-series" with Grub Girl #1, in which she "tells her own story of scientific torture and experimentation which results in her unbelievable second death!" Yuch. [*Ed. Note: Just kinda makes you want to listen to an old Misfits album, doesn't it?*] • "Verotik is proud to announce that Fantasy artist Arthur Suydam will be the next incredible artist to take on Frank Frazetta's popular **Death Dealer** character...starting with issue #4 due out in July." That's the news and I am outta here... ✤

TEDDY BEAR PRESS

This was worth listing for the name of the company alone. In July, **Michael T. Desing's Army Ants** #9 will ship (28 pages, $2.50), accompanied by the much sought-after re-release of **MTDAA** #1 (16 pages, $1.50), with completely redrawn interiors. But it's still a re-release?



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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest reflection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for books which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characters to look for. The Overstreet Price Guide published in this magazine shows the Near Mint (NM) price only. For an expanded list and definition of grades, see the Overstreet Comic Book Price Guide. Very Important: A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in Original Unrestored Condition. Restored books must be described as such for an expanded definition.

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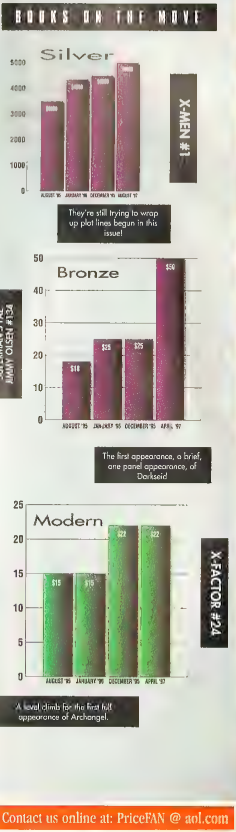
Nearly Perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.



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2, 3 ..... 32.00

A DISTANT SOIL
Aug. 1997/Nov. 1999 (6.95/12.95)
Dreaming/Star Reach
w/(6.95) "Immigrant Song" w/new material 7.00
w/(12.95) 39% w/new material 13.00

A DISTANT SOIL (see IMAGES OF...)
June, 1999-Present (1.75/2.50/2.95, B&W)
Arso Press/Image Comics
1-18 ..... 2.50
1-Platinum 2.50¢ 3.00
13-18: 13 begin 2.95¢. 14 sketchbook. 15 begin image issue 3.00

ADVENTURE COMICS
No. 200, May, 1954-No. 503, Sept. 1983
National Periodical Publications/DC Comics
200 ..... 400.00
201-209 ..... 265.00
210-1st app. Krypto (Superdog)-c/s (3, 5/58) 2000.00
211-213, 215-220 ..... 230.00
214-Origin Krypto (Superdog)-c/s 300.00
221-Origin Krypto (Superdog)-c/s 250.00
222-230, 232-240 ..... 150.00
231, 241-Last Krypto (Superdog) 200.00
242-250 ..... 90.00
251-Origin Krypto (Superdog) 90.00
252-260 ..... 75.00
261-Origin Krypto (Superdog) 90.00
262-270 ..... 60.00
271-Origin Krypto (Superdog) 90.00
272-280 ..... 50.00
281-Origin Krypto (Superdog) 90.00
282-290 ..... 40.00
291-Origin Krypto (Superdog) 90.00
292-300 ..... 30.00
301-Origin Krypto (Superdog) 90.00
302-310 ..... 25.00
311-Origin Krypto (Superdog) 90.00
312-320 ..... 20.00
321-Origin Krypto (Superdog) 90.00
322-330 ..... 15.00
331-Origin Krypto (Superdog) 90.00
332-340 ..... 12.00
341-Origin Krypto (Superdog) 90.00
342-350 ..... 10.00
351-Origin Krypto (Superdog) 90.00
352-360 ..... 8.00
361-Origin Krypto (Superdog) 90.00
362-370 ..... 6.00
371-Origin Krypto (Superdog) 90.00
372-380 ..... 5.00
381-Origin Krypto (Superdog) 90.00
382-389 ..... 4.00
390-Origin Krypto (Superdog) 90.00
391-400 ..... 3.00
401-Origin Krypto (Superdog) 90.00
402-410 ..... 2.50
411-Origin Krypto (Superdog) 90.00
412-420 ..... 2.00
421-Origin Krypto (Superdog) 90.00
422-430 ..... 1.50
431-Origin Krypto (Superdog) 90.00
432-440 ..... 1.25
441-Origin Krypto (Superdog) 90.00
442-450 ..... 1.00
451-Origin Krypto (Superdog) 90.00
452-460 ..... .75
461-Origin Krypto (Superdog) 90.00
462-470 ..... .50
471-Origin Krypto (Superdog) 90.00
472-480 ..... .40
481-Origin Krypto (Superdog) 90.00
482-490 ..... .30
491-Origin Krypto (Superdog) 90.00
492-503 ..... .25

ABOMINATIONS #1

ADVENTURES IN THE DC UNIVERSE
Apr. 1997-Present (1.75)
DC Comics
1-animated style; illus/app 1.75

ADVENTURES OF BOB HOPE, THE
No. 25, Apr.-May, 1955-No. 109, Feb.-Mar. 1968
National Periodical Publications
2(8/56)-32 (pr. was also used) 60.00
33 ..... 65.00
34-81 ..... 45.00
82 ..... 27.00
84-Ayoama cameo 27.00
85-Superman cameo 27.00
86-109 ..... 40.00

ADVENTURES OF CAPTAIN AMERICA
Sept. 1991-No. 4, Jan. 1992 (4.95, limited series)
Marvel Comics
1-Prelude to Maximized #1-3) 5.00

ADVENTURES OF CYCLOPS AND PHOENIX (also see ASGARDIANS OF THE GALAXY and UNIVERSE X)
May, 1994-No. 4, Aug. 1994 (2.95, mini-series)
Marvel Comics
1 Characters from X-Men 5.00
2-4 ..... 4.50

ADVENTURES OF JERRY LEWIS, THE (see SUPER DC GIANT)
Aug.-Sept. 1957-No. 124, Nov.-Dec. 1971
National Periodical Publications
1 ..... 50.00
2-5 ..... 45.00
6-10 ..... 32.00
11-15, 93 thru 98, 100: 89 Bob Hope app. 20.00
16-92 ..... 12.00
99-Superman-c/app. 20.00
101-Bruce Wayne cover, Joker-c/app. 35.00
102-104-Neal Adams-c/s 30.00
105-Superman-c/app. 20.00
106-Beatles app., N. Adams-c/a 39.00
107-Superman cover 25.00
108-Bob Hope 9.00
109-Superman 12.00
110-Wonder Woman x-over 12.00
111-124 ..... 8.00

ADVENTURES OF SNAKE PLISSKEN
Jan. 1997 (2.50, one-shot)
Boom Comics
1-Wraparound 2.50

ADVENTURES OF SPIDER-MAN
Apr. 1996-No. 12, May, 1997 (99¢)
Marvel Comics
1-12 based on animated series 1.00

ADVENTURES OF SUPERMAN
Jun. 1987-Present
DC Comics
424 ..... 2.25
425-427 -449 Invasion 2.00
450-462 ..... 1.75
463-Superman/Flash race 5.00
464-Deadly Legs, pre-dates Jules #1 ..... 4.00
465-479, 481, 491 -497 last $1.00-c 1.25
480-(1.75, 52 pgs.) 2.00
482-498 ..... 1.50
496-Doomsday comes 5.00
496, 497-2nd printings 1.25
497-Doomsday battle issue 3.00
498-Doomsday returns 2.00
499-Doomsday returns 2.00
500-(3.95) Collector's Edition 4.00
501-513: 513-Golden Age app. 3.00

ADVENTURES IN THE DC UNIVERSE
Apr. 1997-Present (1.75)
DC Comics
1-animated style; illus/app 1.75

ADVENTURES OF BOB HOPE, THE
No. 25, Apr.-May, 1955-No. 109, Feb.-Mar. 1968
National Periodical Publications
2(8/56)-32 (pr. was also used) 60.00
33 ..... 65.00
34-81 ..... 45.00
82 ..... 27.00
84-Ayoama cameo 27.00
85-Superman cameo 27.00
86-109 ..... 40.00

ADVENTURES OF CAPTAIN AMERICA
Sept. 1991-No. 4, Jan. 1992 (4.95, limited series)
Marvel Comics
1-Prelude to Maximized #1-3) 5.00

ADVENTURES OF CYCLOPS AND PHOENIX (also see ASGARDIANS OF THE GALAXY and UNIVERSE X)
May, 1994-No. 4, Aug. 1994 (2.95, mini-series)
Marvel Comics
1 Characters from X-Men 5.00
2-4 ..... 4.50

ADVENTURES OF JERRY LEWIS, THE (see SUPER DC GIANT)
Aug.-Sept. 1957-No. 124, Nov.-Dec. 1971
National Periodical Publications
1 ..... 50.00
2-5 ..... 45.00
6-10 ..... 32.00
11-15, 93 thru 98, 100: 89 Bob Hope app. 20.00
16-92 ..... 12.00
99-Superman-c/app. 20.00
101-Bruce Wayne cover, Joker-c/app. 35.00
102-104-Neal Adams-c/s 30.00
105-Superman-c/app. 20.00
106-Beatles app., N. Adams-c/a 39.00
107-Superman cover 25.00
108-Bob Hope 9.00
109-Superman 12.00
110-Wonder Woman x-over 12.00
111-124 ..... 8.00

ADVENTURES OF SNAKE PLISSKEN
Jan. 1997 (2.50, one-shot)
Boom Comics
1-Wraparound 2.50

ADVENTURES OF SPIDER-MAN
Apr. 1996-No. 12, May, 1997 (99¢)
Marvel Comics
1-12 based on animated series 1.00

ADVENTURES OF SUPERMAN
Jun. 1987-Present
DC Comics
424 ..... 2.25
425-427 -449 Invasion 2.00
450-462 ..... 1.75
463-Superman/Flash race 5.00
464-Deadly Legs, pre-dates Jules #1 ..... 4.00
465-479, 481, 491 -497 last $1.00-c 1.25
480-(1.75, 52 pgs.) 2.00
482-498 ..... 1.50
496-Doomsday comes 5.00
496, 497-2nd printings 1.25
497-Doomsday battle issue 3.00
498-Doomsday returns 2.00
499-Doomsday returns 2.00
500-(3.95) Collector's Edition 4.00
501-513: 513-Golden Age app. 3.00

FRIEND

#0...49 Cover/1st a Friend ...
...(pengil spe ... 2.00
...(2nd ed. 3rd printing ... 1.25
...(-50 (2.95, 68 pgs.) Collector's Ed ...
...e Friend ... 3.25
...(1-2) 50, 68 pgs.) Reg. Ed. w/Fantastic ...
...ts ... 2.50
...Platinum Edition ... 30.00
...(-95) Collector's Ed. w/die-cut ...
...ver ... 1.50
...(-1), 50) Regular Ed. w/mini-poster, ...
...ard ... 1.50
...(2.50 pgs.) w/4-pg. ... 2.50
...(0) 517 50th Challengers of the Unknown ...
...Williams pen-pgs. 38 Monitors, Alfred, ...
...Prat, Toth, Romita, Von Fleet, O'Neill, ...
...Medonna-pinups ... 7.00
...
...ALIENS SPHERE OF DUALITY
...Jan, 1997 Present (-93, mature) ...
...North ...
...1- ... 3.00
...
...ALIENS, THE
...Sept-Dec, 1907; No. 2, May, 1992
...Gold Key
...1 Reprints from Magnus #1,2,4,6-10, all by ...
...Russ Manning ... 15.00
...2-Some variants on #1 ... 4.00
...
...ALIENS (DARK HORSE)
...ALIENS (Also see Dark Horse Presents #26)
...May, 1988-No. 6, July 1989 (1.95, B&W, ...
...limited series)
...1-1st appearance Aliens in comics ... 25.00
...1 Second printing ... 5.00
...1 Third - Sixth printings ... 2.00
...2 ... 15.00
...2-Second printing ... 3.00
...2-Third printing ... 2.00
...3 ... 9.00
...3-Second printing ... 6.00
...5,6 ... 5.00
...3-6: 2nd printings ... 2.00
...Aliens Mini Comic 1 (2/89, 4x6")-revised ...
...in Aliens Portfolio ... 8.00
...Aliens Platinum Edition (See Dark Horse ...
...Presents ... 10.00
...JULIENS
...Aug, 1989-No. 4, 1990 (2.25, limited ...
...series)
...V2 #1 ... 8.00
...V2 #1-2nd printing (90, 2.25) ... 2.25
...2-4 ... 3.00
...ALIEN 3
...June, 1992-No. 3, Aug. 1992 (2.50, limited ...
...series)
...1-3-Sylvester painted-c ... 2.50
...__BERSERKERS
...Jan, 1993-No. 4, Apr. 1993 (2.50, limited-...
...series)
...1-4 ... 2.50
...__BARTH ANGEL
...Aug, 1994 (2.95, one-shot)
...w/Armorer/story, wraparound-c ... 3.00
...__BARTH WAR
...June, 1990-No. 4, Oct. 1990 (2.50, limited ...
...series)
...1-Sam Kieth-c/p/i in all ... 8.00
...1-2nd print ... 2.50
...2 ... 7.00
...3, 4 ... 5.00
...__GUNNODE
...Nov, 1991-No. 4, Feb, 1992 (2.50, limited ...
...series)
...1-4-Sylvester painted-c; 4-wraparound-c; ...
...pull-out poster ... 2.50
...__HIVE
...Feb, 1992-No. 4, May, 1992 (2.50, limited ...
...series)
...1-4: Kelley Jones-c/a in all ... 2.50
...__LABYRINTH
...Sept, 1993-No. 4, Jan, 1994 (2.50, limited ...
...series)
...1-4: 1-Polaroid-c ... 2.50
...__LOVERSICK
...Dec, 1992-No. 2 (95, one shot)
...1 ... 2.00
...__MONDO HEAT
...Feb. 1996 (2.50, one shot)
...1 ... 2.50
...__MONDO PEST
...Apr. 1995 (2.95, one shot 44 pgs.)
...w/Dark Horse Comics #22-24 ... 3.00
...__MUSIC OF THE SPEARS
...Jan. 1994-No. 4, Apr. 1994 (2.50, limited ...
...series)
...1-4 ... 2.50
...__PREDATOR: THE DEADBEST OF THE ...
...SPECIES
...July, 1993-No. 13, Aug. 1995 (2.50, mini-...
...ed. series)
...1-4 ... 4.00
...2 (3 Bolton painted-c) ... 3 Quincy ... 2.50
...1 Embossed foil platinum ed. no price/no ...
...info ... 20.00
...__ROGUE
...Apr, 1993-No. 4, July, 1993 (2.50, limited-...
...series)
...1-4 ... 2.50
...__SACRIFICE
...Dec, 1993-No. 9, Jun, 1995
...Pacific Comics/Eclipse
...1 ... 1.50
...2-9: 2, 4, Dave Stevens-c/a ... 1.00
...3-D #1: Art Adams 1st pub. art ... 3.00
...
...ALL AMERICAN MEN OF WAR
...No. 127, Aug-Sept, 1952-No. 117, ...
...Sept-Oct, 1966
...National Periodical Publications
...
...11 18: Last pre-code issue ... 240.00
...2 ... 120.00
...31, 33-40 ... 140.00
...41-50 ... 115.00
...51-66 ... 80.00
...67: 1st app. Gunner & Sarge ... 220.00
...68-70 ... 85.00
...71-80 ... 55.00
...81, 83-88: 88-Last 104 issue ... 50.00
...82: Johnny Cloud begins ... 85.00
...
...ALPHA FLIGHT (#57 on on direct sale)
...Aug, 1997-No. 130, Mar. 1994
...Marvel Comics Group
...1-52 pgs.): Byrne begins, Wolverine ...
...cameo ... 2.00
...2 12: 12-Double size ... 1.50
...13-Wolverine app. ... 2.00
...14-16: 16-Wolverine cameo ... 1.25
...17: X-Men over: Wolverine cameo ... 2.00
...18-28: Last Byrne issues ... .25
...29, 31-41: 29-Begin Mantlo/Lee ...
...33-Art Adams-c ... .50
...30: Wolverine app. 34-Origin retold ...
...(1st full) ... 2.50
...42-49, 51-53: Wolverine app. ... .75
...50: Wolverine & team at Marvels ... .75
...54-56: Wolverine & Guardians ... 2.25
...57: Art Adams-c ... 2.50
...58-74: 74-Art Adams-c/Spider-Man ...
...app. ... 2.50
...75 (1.95, 52 pgs.) ... 2.00
...87: 90 Wolverine app., Jim Lee-c ... 1.00
...91-99: 101-103, 107-110, 131-139 ... .50
...100 (2.00, 52 pgs.) Avengers app. ... 2.00
...100: Northstar revelation issue ...
...106-2nd printing ... 1.25
...120 (2.25) Reblogged w/poster ... 2.25
...130 (2.25, 52 pgs.) ... 2.25
...Annual 1 (1986, '128 ... .25
...Annual 2 (12/87, 1.25) ... .25
...Special V2#1 (6/92, 2.50) Wolverine-/...
...story ... 2.50
...
...AMALGAM AGE OF COMICS, THE DC/...
...COMICS COLLECTION
...(1995 (12.95, trade paperback)
...-of Amazon, Assassin, Doctor ...
...Strangelove, JLX, Legends of the Dark ...
...Claw & Spider Soldier ... 13.00
...
...AMAZING ADULT FANTASY
...No. 7, Dec. 1961-No. 14, Aug. 1962
...Marvel Comics Group (AMI)
...7 Ditko/c/a-all ... 550.00
...8 Last 10¢ issue ... 450.00
...9-13 ... 400.00
...14 Prof. X prototype ... 430.00
...
...AMAZING ADVENTURES
...June, 1961-No. 6, Nov. 1961
...Marvel Comics Group
...Origin Dr. Droom ...
...Dike 5 Kirby/c ...
...(#5, 6) ...
...2 ... 450.00
...3-6: 6-1st Dr. Droom ... 385.00
...
...AMAZING ADVENTURES
...Aug. 1970-No. 39, Nov. 1976
...Marvel Comics Group
...1-Inhumans by Kirby in 1-4, ends #10 & ...
...Black Widow lands, #8b double feature ...
...begins ... 30.00
...2-4 ... 20.00
...5-8 Neal Adams-a ... 18.00

AKIKO #10

...May, 1993 (4.95, one-shot, 52 pgs.) ...
...w/Peter Hoffgren scripts, painted c/a ... 5.00
...
...__SALVATION
...Nov, 1999 (4.95 one-shot)
...w/ D. Gibbons script ... 5.00
...__STRONGHOLD
...May, 1994-No. 4, Sept, 1994 (2.50, limited ...
...series)
...1-4 ... 2.50
...__VS. PREDATOR (SEE DARK HORSE ...
...PRESENTS #36)
...June, 1990-No. 4, Dec. 1990 (2.50, limited ...
...series)
...0 (7/90, 1.95, B&W)-r/Dark Horse Presents ...
...#36 ... 10.00
...1-2nd printing ... 2.50
...2,3 ... 8.00
...4-Boman painted-c ... 5.00
...__VS. PREDATOR: BOOTY
...Jan, 1996 (2.50, one shot)
...w/painted-c ... 2.50
...__VS. PREDATOR: DUEL
...Mar, 1995-No. 2, Apr, 1995 (2.50, limited ...
...series)
...1,2 ... 2.50
...__VS. PREDATOR, WAR
...May, 1995-Aug, 1995 (2.50, limited series)
...0-4 ... 2.50
...
...ALIEN WORLDS

...BP 100 ... 20.00
...101-117: Johnny Cloud app. 111,115 & ...
...117 ... 25.00
...
...ALLEGRA
...Aug, 1996-No. 4, Dec. 1996 (2.50)
...Image Comics/Wildstorm Productions
...1-4-Sengkey-c/Clark-c(p) ... 2.50
...
...ALL-STAR SQUADRON
...Sept, 1981-No. 67, Mar, 1987
...DC Comics
...1-46, 48-67 ... 1.00
...47-Mcfarlane-a (1st full story) ... 4.00
...Annual 1-3 (1/82-9/84) ... 1.00
...
...ALL-STAR WESTERN (Weird Western Tales ...
...#12 on)
...Aug-Sept, 1970-No. 11, Apr-May, 1972
...National Periodical Publications
...1 ... 14.00
...2-8: 2-El Diablo by Morrow begins; ...
...3-Origin El Diablo ... 6.00
...9-Firesnorter (3 pgs.) ... 7.00
...10-1st app. Jonah Hex (2-3/72) ... 120.00
...11-2nd app. Jonah Hex ... 65.00
...
...ALPHA CENTURION (see SUPERMAN)
...1996 (2.95, one-shot)
...DC Comics
...1 ... 3.00

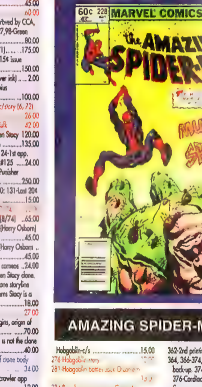
It's a Fact...
DAREDEVIL IS THE MAN WITHOUT FEAR!

9, 10-Magneto app. 10.00
11-New Beast begins
(1st app.), ends #17 ..... 40.00
12-17: 13-Beast-effected w/ Evil Mutants app. 10.00
18-1st app. Kilbrew, N. Adamsw. 10.00
19-39 ..... 5.00

AMAZING FANTASY
No. 15, Aug. 1962 (Sept. 1962 in indicia)
Marvel Comics Group (AAM)
3-Origin & 1st app. Spider Man by Ditko
(#1 app.); app. Aunt May & Uncle Ben
5-My Ditko's 1st Fantastic Four cover
(ten = #1 #2 as 1st Marvel cover)
GD FN NM
10000 30000.00 99 000.00
1-Goodes Records Reprint) 80.00
(#15 with Records Reprint) 1986 ..... 250.00
7-1st app. Vulture 250.00
3-1st app. Doc Octopus 1950.00
4-Origin & 1st app. The Sandman 1600.00
5-1st app. Electro 600.00
6-1st app. Lizard 1100.00
7, 8, 10 & Early FF reprint-rev. 775.00
9-Origin & 1st app. Electro 850.00
11,12, 12-Doc Octopus w/mask 350.00
..... 450.00
2-1st app. Mysterio 600.00
14-1st app. the Green Goblin (Norman Osborn); Hulk w/ new 1400.00
15-1st app. Kraven The Hunter; 1st meeting w/ Mary Jane Watson (not shown) 550.00
16-1st Daredevil & new Yellow costume 350.00
17-2nd app. Green Goblin & Spider-Man
18-1st app. Hobgoblin (later Hobgoblin II) 350.00
19-Sandman app. 285.00
20-1st app. & origin The Scorpion 285.00
21-2nd app. The Beetle (see Str. Tales #123) 200.00
22-1st app. Princess Python 210.00
23-3rd app. Green Goblin (cl/ap.); app. 120.00
24 ..... 175.00
25-1st app. Mary Jane Watson (comes, but face not shown, but introduced as Mary Jane) 230.00
26-4th app. Green Goblin; 1st Green Goblin costume 250.00
27-5th app. Green Goblin 225.00
28-Origin/1st app. Molten Man 145.00
29, 30 ..... 145.00
31-38: 31-wins Harry Osborn (later becomes Iron Jet Goblin), Gwen Stacy & Prof. Warren. 38-last Ditko issue, 2nd app. Mary Jane Watson (comes, face not shown) 145.00
39-Green Goblin cl/story & reworked 200.00
40-Origin Green Goblin (1st time told) 300.00
41 1st app. Rhino 145.00
42-2nd app. Mary Jane Watson (comes, but 2 panels) 1st time her face is shown 130.00
43-49 ..... 90.00
50-Mary Kingpin (7/67) 400.00
51-2nd app. of Kingpin 150.00

52-65: 56-Intro Capt. George Stacy 70.00
61-74: 69-70-Kingpin app. 69-Origin & 2nd app. Tombstone 50.00
75-89: 81-93 93-99 84, 85 Reprints 30.00
100-Reprint 45.00
90-Death of Capt. Stacy 45.00
91-Origin retold 40.00
96-98, Drug books not approved by CCA, Green Goblin storyline, 97,98-Green Goblin 60.00
100-Anniversary issue (9/71) 175.00
101-1st app. Warbiras; last 15¢ issue (10/71) 150.00
101-2nd printing (9/92, silver ink) ... 2.00
102-Origin/2nd app. Warbiras (25¢, 52 pgs.) 300.00
103-118: 109-Origin Stranger/story (6/73) 26.00
119: 120-Spider Man vs. Hulk 42.00
121-Green Goblin kills Gwen Stacy 120.00
122-Death of Green Goblin 135.00
123-126: 123-Capp app. 124-1st app. Man-Wolf (9/73), origin #125 ..... 24.00
129-1st app. Jackal & The Punisher (2/74) 250.00
130-132, 138-141, 152-162: 131-last 20¢ issue 15.00
133-137 ..... 18.00
134-Punisher comes app. 60.00
135-2nd full Punisher app. (8/74) 40.00
136-1st intro Green Goblin (Harry Osborn) 45.00
137-Green Goblin cl/story (Harry Osborn) 45.00
142,143-Green Story clone comes 24.00
144,147, 148-Punisher app. Green Story clone, 145, 146-Green Story clone storyline cont. 147-Spider-Man learns Stacy is a clone 18.00
148-Jackal revealed 27.00
149-Spider-Man clone's appearance, origin of Jackal 20.00
150-Spider-Man decides he is not the clone 40.00
151-Spider-Man chooses of more body 34.00
161-Punisher comes; Nightcrawler app 20.00
162-Punisher, Nightcrawler app. 18.00
163-173, 181-190: 169-Clone story wrapped. 181-Origin retold 12.00
174, 175-Punisher app. 15.00
176-180: Green Goblin app. 19.00
191-195, 198-199, 203-208, 210-212 ..... 8.00
196-1st app. Black Cat 18.00
200-Giant-size issue (1/80) 30.00
201, 202-Punisher app. 20.00
209-Origin & 1st app. Hobgoblin 25.00
220-232: 225-Foolkiller's story (2/82) 7.00
238-1st app. Hobgoblin (Ned Leeds) (6/82) (w/Tombaco card insert) 30.00
238-Without Tattoo 25.00
239-1st app. Hobgoblin/Spider battle (2nd app.) 45.00
240-243, 246-248: 241-Origin Vulture 8.00
244-Hobgoblin comes (3rd app.) 10.00
245-Kelly Donovan w/Hobgoblin powers battle Spider-Man (10/83); Hobgoblin comes (4th app.) 15.00
249-251-Hobgoblin/Spider battle storyline 8.00
252-1st app. black costume for Spider (9/84) 35.00
253-1st app. the Answer 9.00
254-black Costume app. 9.00
255, 256, 263, 264, 266-274, 277-280, 282, 283: 256-Intro Hammerhead. 264-Intro Shotgun (Spirit of Vengeance) app. 279-Back O'Lantern/story. 282-3-Tracker cover
257-2nd app. Puma, Hobgoblin comes 10.00
259-Hobgoblin app. (in suit) 11.00
259-Full Hobgoblin app., origin pt. 1 ..... 18.00
260-Hobgoblin story 28.00
261-Hobgoblin/Kingpin story 12.00
262-Spider-Man unmasked 10.00

265-1st app. Spider-Slayer #2 ..... 8.00
266-Silver Sable app. 10.00
275-(12 pgs.)/Kingpin by Ditko, ... 15.00
361-Intro Carnage 15.00
361-2nd printing (variant) 2.00
362, 363-Carnage & Venom cl/story. 9.00



AMAZING SPIDER-MAN #228

Hobgoblin cl/a 15.00
274-Hobgoblin app. 10.00
281-Hobgoblin battles Jack O'Lantern 9.00
284-Punisher comes, pg. Gerry Conway begins, ends #286-Hobgoblin story 12.00
285-Punisher app. Intro Hobgoblin 15.00
286, 286, 286-Hobgoblin cl/app. (minor) ..... 287-Hobgoblin app. (minor) 4.00
288-Hobgoblin fig. app. 9.00
289-(1.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin), Mercedes Kane (Jean O'Lantern) becomes new Hobgoblin 24.00
290, 292 ..... 5.00
291, 294-Parts 2 & 5 of Kraven story 9.00
295-297 ..... 6.00
298-Todd Mc Farlane/cl/a begins (3/88); 1st app. Carnage/Cletus Kasady who becomes Venom (not in costume) 47.00
299-Todd Mc Farlane/cl/a; 1st app. Carnage (not in costume) 45.00
300-(52 pgs.)-Last black costume, 1st full Venom story 85.00
301-305 ..... 15.00
306-311, 313, 314 ..... 10.00
312-Hobgoblin battles Green Goblin 22.00
315-317, Venom app. 20.00
318-322, 325: 319-Biweekly begins 8.00
324-Sub-mariner app., McFarlane-c/no art 16.00
326, 327, 329-Mc Farlane 4.00
328-Hulk app., not McFarlane-c 3.00
330, 331-Punisher app. 4.00
332, 333-Venom-c/story 10.00
334-336, 338-340 ..... 3.00
337-Hobgoblin app. 4.00
344-1st app. Cletus Kasady/Carnage 8.00
345-Mc Farlane-c/no art 10.00
346, 347-Venom app. 10.00
348, 349, 351-359: 359-(1.25-c) 2.00
350-(1.50, 52 pgs.)-Origin retold 3.00
360-Carnage comes 9.00

362-2nd printing 1.50
364, 366-374, 376-387: 373-Venom back-up. 374-Venom-c/story ..... 376-Cardiac app. 378-Maximum Carnage, part 3. 381, 382-Hulk app. 383-The Jury app. 384-Venom/Carnage app. 1.75
385-(2.95)-Silver hologram on-c; pull-out poster, 1st app Spider-Man 2099 ..... 2.50
375-(2.95)-Hologram-c, Vs. Venom-c/story 3.00
388-(2.25, 68 pgs.)-Newsstand Edition, 2 back-up stories: Venom/Cletus Kasady & Carnage 2.25
388-(2.95)-Collectors Edition w/foil-c 3.00
389-391, 398-399, 401-403, 409 Reprints 2.00
392-(2.50)-Direct Edition w/foil-c 3.00
393-(3.95)-Silver hologram on-c; pull-out poster, 1st app Spider-Man 2099 ..... 5.00
394-(2.95)-Hologram-c, Vs. Venom-c/story 3.00
397-(2.25)-Flip book w/Ultimate Spider-Man 2.25
400-(2.95)-Death of Aunt May 5.00
400-(2.95)-Death of Aunt May-Double-c, embossed 6.00
400-Collector's Ed. Wrap 15.00
406-(2.95) variant-c, poly-bagged w/ cassette 3.00
421-422: 421-(1.95) two stories 422-(2.25) Electro app. 2.00
Annual '64-1st New Doctor Strange (c) 10.00
Special 3('11)(68) Avengers vs Hulk x-over 90.00
Special 4-(11/67) Spidey battles Human Torch (new 41 pg. story) 85.00
Special 5-(11/68) Peter Parker's parents, New 40 pg. Red Skull story 80.00
Special 6-(11/69)-(41 pg. Sinister Six, story from Annual #1 ..... 30.00
Special 7-(12/70)-(52 pgs.)-Reprints 30.00
Special 8-(12/71)-All reprints 30.00
King Size 9-(9/71)-(1st/Spec. Spider-Man magazine (Green Goblin c/story, 40 pgs re-edited from orig. 36 pgs) 28.00
Annual 10-13 (1976-79)-All new ..... 13-Reprint 8.00
Annual 14 (80) Miller/c/a 9.00
Annual 15 (81) Punisher app., Miller/c/a 10.00
Annual 16-20 (1982-86) 7.00
Annual 21 (87)-Wedding issue, direct sale 9.00
Annual 21 (87)-Wedding issue, newsstand 9.00
Annual 22 (88)-Wedding issue, reverse/retold 8.00
Annual 24 (90, 2.00) 4.00
Annual 25 ('91, 2.00)-1st solo Venom story 10.00
Annual 26 ('92, 2.25)-New Warriors c/story, Venom solo story (card'd in Spect. 5-96 Annual #12) 7.00
Annual 27 ('93, 2.75)-Polybagged w/card, ... 1st app. Anwen 3.00
Annual 28-94, 3.95, 68 pgs.)-New Carnage c/story 3.00
'96-(2.95) 3.00
Giveaways: See Overstreet Price Guide listings

AMAZING SPIDER-MAN SUPER SPECIAL
Apr. 1995 (2.95, one-shot)
Marvel Comics
1-Flip book 4.00

AMAZING X-MEN
1995-96 No. 4, July, 1995 (1.95, limited series)
Marvel Comics
4-Age of Apocalypse 3.00
2-4 ..... 2.00

AMAZON
Apr. 1996 (1.95)
DC Comics
1-Amalgam Comics' flymen c/s/a 2.00

AMAZON WOMAN
1990-No. 4, May, 1990 (2.95, MAR-series) one-shot, various)
Fantaco
1-4-Tori Simonton c/s/a 3.00

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb. 1996 No. 5, June, 1996 (1.95, limited series)
DC Comics/Vertigo
1-5 ..... 2.00

AMERICAN SPLENDOR (Harvy Pekar)
..... COMIC-CON COMICS
Aug. 1996 (2.95, B&W, one-shot)
1-Pekar 3.00

..... SPECIAL: A STEP OUT OF THE NEST
Aug. 1994 (2.95, B&W, one-shot)
1-H. Pekar story 3.00

AMERICA'S BEST TV COMICS
1969 (Giant Size, 68 pgs., 25¢, one shot)
American Broadcasting Company

Fantastic Four, Cooper, Amazing Spider-Man 70.00

ANGELA
Dec, 1994 - Present (2.95)
Image Comics/Todd McFarlane Productions
1-Gaiman-s/Capullo-c, Spawn app. 14.00
2-3: Gaiman-s/Capullo-c 10.00
Special Edition-Pirate Spawn-c 30.00
Special Edition-Angela-c 35.00
TPB (9.95) r/1-3 plus special w/pin-ups 10.00

ANGELA/GLORY: RAGE OF ANGELS
(see GLORY/...)
Mar 1996 (2.50, one-shot)
1-(Liefeld-c/Cruz-a(p)), Darkchylde preview flip book, variant-c 2.50

ANGEL AND THE APE
Nov-Dec, 1968-No. 6, Sept-Oct, 1969
National Periodical Publications
1 ....30.00
2-6 ....18.00

ANIMAL MAN
Sept, 1988-No. 89, May, 1995 (mature)
DC Comics/Vertigo (Becomes Vertigo #57)
1-Bolland-c #1-63 ....10.00
2 ....8.00
4 ....5.00
5-10: 6-Invasion tie-in 4.00
11-26: 11-Begin $1.50-c. 26-Last Grant Morrison scripts 2.50
27-49,51-55,57-59 ....2.00
50-(2.95, 52 pgs.)-last issue by Tom Veitch 3.00
56-(3.50, 68 pgs.) 3.50
60-82: 60-Begin 1.95-c 2.00
83-89: 83-begin 2.25-c 2.25
Annual 1 (3.95/95)-Children's Crusade Pt. 3 ....4.00

ANIMAL MYSTIC (see DARK ONE'S ...)
1993-Present (2.95/3.50, B&W)
CFD/Sirius
1 ....35.00
1-alternate s/e 85.00
1-2nd print 20.00
2 ....30.00
2-3rd print (Sirius) 10.00
3 ....20.00
4-color poster insert 4.00
TPB (14.95) r/ 15.00
ANIMAL MYSTIC WATER WARS
1996/1997 (2.95, limited series)
1-3-Dark One-c/a/s 3.00

ANIMANIACS
May, 1995-Present (1.50)
DC Comics
1-26: 19-X-Files parody 1.50
A Christmas Special (12/94, 1.50) 1.50

ANTHRO
July-Aug, 1968-No. 6, July-Aug, 1969
National Periodical Publications
1 ....45.00
2-6 ....24.00

AQUAMAN
Jan-Feb, 1962-No. 63, Aug-Sept, 1978
National Periodical Publications/DC Comics
1-Intro Quisp 650.00
2 ....350.00
3-5 ....140.00
6-10: 9-Sea Devils app. 90.00
11-20 ....75.00
21-32, 34-40 ....60.00
33-Intro Aqua-Girl (see Adv. 266) 75.00
41-47, 49 ....30.00
48-Origin reprinted 35.00
50-52: Deadman by N. Adams 45.00
53-56: 56-(3-4/71) 15.00
57-63: 57-(8-9/77). 58-Origin retold 8.00

AQUAMAN
Feb, 1986-No. 4, May, 1986 (mini-series)
DC Comics
1 ....4.00
2-4 ....3.00
Special 1 (1988, 1.50) 2.00

AQUAMAN
Dec, 1991-No. 13, Dec, 1992 (1.00/1.25)
DC Comics
1-5 (1.00) 1.25
6-13 (1.25) 1.50

AQUAMAN
Aug, 1994-Present (1.50)
DC Comics
0,1: 0-(10/94)-Peter David scripts begin 4.00
2-Hook hand 5.00
3-8: 3-(11/94)-Superboy-c & app. 4-Lobo app. 1.50
9-31: 9-begin 1.75-c. 10-Green Lantern app. 16-vs. JLA, Wonder Woman-c. 19-Ocean Master app. 21-Lady-c. 22-Sea Devils, Power Girl app. 26-Final Night. 28-Martian Manhunter-c/app. 29-Black Manta-c/app. 1.75
Annual 1 (95, 3.50)-Year One Story 3.50
Annual 2 (96, 2.95)-"Legends of the Dead Earth" 3.00

AQUAMAN: TIME & TIDE
Dec, 1993-No. 4, Mar, 1994 (1.50, mini-series)
DC Comics
1-4-Peter David scripts: 1-Origin begins 2.00
TPB-(95, 9.95) r/1-4 ....10.00

ARACHNIS
1995-Present (2.50, limited series)
Mushroom Comics/Mystic Comics/Morningstar
1,2-Ortiz Brothers-c/a 4.00
3,4: 3-w/pin-ups 2.50
0-(4/96, 2.95) 3.00
0-Special Edition 5.00
1-2: 1-Ongoing series (5/96). 2-Morningstar 2.50
1-Special Edition, polybagged w/certificate 10.00

ARCANA ANNUAL
(see CHILDREN'S CRUSADE)
1994 (3.95, one-shot, 68 pgs.)
DC Comics/Vertigo
Annual 1-Children's Crusade story, Tim Hunter app. 4.00

ARCANUM
Apr, 1997-Present (2.50)
Image Comics/Top Cow Productions
1-Brandon Peterson-s/a(p), two covers 2.50

ARCHANGEL
Feb, 1996 (2.50, B&W, one-shot)
Marvel Comics
1-Milligan 2.50

ARCHER & ARMSTRONG
June, 1992-No. 26, Sept, 1994 (2.50)
Valiant Comics
0-(7/92)-Barry Smith-c/a 4.00
0-(Gold Logo) 15.00
1-(8/92)-Miller-c; Smith/Layton-a(p)/1st app. Archer 3.00
2-7: 2-2nd app. Turok (c/app), Smith-a(p). 3,4-Smith-c/a/s 2.00
8-(4.50, 52 pgs)-Combined w/Eternal Warrior #8; Barry Smith-c/a/scripts; 1st app. Ivar the Time Walker 4.50
9-25: 10-2nd app. Ivar. 10,11-Smith-c. 21,22-Shadowman app. 22-w/bound in trading card. 25-Eternal Warrior app. 2.50

ARCHIE AS PUREHEART THE POWERFUL
(See Jughead as Captain Hero & Life With Archie)
Sept, 1966-No. 6, Nov, 1967 (All 12¢ issues)
Archie Publications (Radio Comics)
1-Super-hero parody; Pureheart & Evilheart (Reggie) app. 60.00
2 ....40.00
3-6 ....30.00

ARCHIE MEETS THE PUNISHER
(see PUNISHER MEETS ...)
Aug, 1994 (2.95, one shot, 52 pgs.)
Marvel Comics and Archie Comics Publications
1-Lash & J Buscema-a on Punisher; S Goldberg-a on Archie; same contents as The Punisher Meets Archie 3.00

ARMATURE
Nov, 1996-Present (2.95, limited series)
Olyoptics
Steve Oliff-c/s/a, Moebius app. 3.00

ARMED AND DANGEROUS (Acclaim Comics)
Apr, 1996-No. 4, July, 1996 (2.95, B&W)
1-4-Bob Hall-s/a 3.00
...HELL'S SLAUGHTERHOUSE
Oct, 1996-No. 4, Jan, 1997 (2.95, B&W, mature)
1-4-Bob Hall-c/a 3.00

ARTEMIS REQUIEM #5

...SPECIAL
Aug, 1996 (2.95, B&W, one-shot)
1-Bob Hall-s/a 3.00

ARMOR
Dec, 1974-No. 5, Sept, 1975 (25¢)
Marvel Comics Group
1-Sutton 3.00
2-5 ....1.75

ARSENAL SPECIAL
1996 (2.95, one-shot)
DC Comics
1-C.J. Henderson-s 3.00

ARTEMIS: REQUIEM
June, 1996-No. 6, Nov, 1996 (1.75)
DC Comics
1-6: Benes-a(p). 1,2-Wonder Woman app. 1.75

ARZACH
1996 (6.95, one shot)
Dark Horse Comics
nn-Moebius-c/a/s 7.00

ASH
Nov, 1994-Present (2.50)
Event Comics
0-(3.00, 5/96)-"Present"-c, foil logo, w/ pin-ups 4.00
0-"Present" Blue Foil Logo (1,000) 12.00
0-"Future" Blue Foil Logo (1,000) 12.00
0-"Present" Silver Prism Logo (500) 27.00
0-"Future" Silver Prism Logo (500) 27.00
0-"Present" Red Prism Logo (250) 37.00
0-"Future" Red Prism Logo (250) 37.00
0-"Present" Gold Hologram Logo (1000) 20.00
0-"Future" Gold Hologram Logo (1000) 20.00
1-Quesada-c/p/story; Palmiotti-i/story; Barry Smith pinup 15.00
2-Wizard... Hellboy pinup 10.00
3,4: 3-Deal/Darrow Big Guy pinup. 4-Jim Lee pinup 8.00
4-Fahrenheit Gold (2,000) 17.00
4-Fahrenheit Red (1,000) 20.00
4-Fahrenheit White (500) 30.00
5,6: 5-double-c Hildebrandt Bros. & Quesada & Palmiotti. 6-Text & Quesada-c/Nowlan-pinup 4.00
5-Fahrenheit Gold (2,000) 12.00
5-Fahrenheit Red (1,000) 17.00
5-Fahrenheit White (500) 27.00
6-Fahrenheit Gold (2,000) 12.00
6-Fahrenheit Red (1,000) 17.00
6-Fahrenheit White (500) 27.00
6-Fahrenheit White (500) Terra 27.00
...Volume 1 TPB-(14.95) r/1-5, James Robinson intro 15.00
...FIRE WITHIN
Sept, 1996-Present (2.95)
1,2-Quesada & Palmiotti-c/s/a 3.00
...22 BRIDES
Dec, 1996-Present (2.95, limited series)
1-Nicieza/Ramos-c/s 3.00

ASKANI'SON (also see ADVENTURES OF CYCLOPS AND PHOENIX & THE FURTHER ADVENTURES OF...)
Jan, 1996-No. 4, May, 1996 (2.95, limited series)
Marvel Comics
1-4: Lobdell/Loeb-s/Gene Ha-c/a(p) 3.00

ASSASSINS
Apr, 1996 (1.95)
DC Comics
1-"Amalgam Comics" 2.00

ASTONISHING TALES
Aug, 1970-No. 36, July, 1976
Marvel Comics Group
1-Dr. Doom begins; Ka-Zar (by Kirby in #1,2) 20.00
2-Kraven the Hunter-c/story 10.00
3-6: B. Smith-a. 5-Red Skull app. 15.00
7, 8: 8-Last Dr. Doom (52 pgs.) 9.00
9-Lorna 5.00
10-11: 10-Smith/Sal Buscema-a. 11-Origin Ka-Zar 6.00
12-Man-Thing by Adams 7.00
13-24: 19-Starlin-a(p) 2.00
25-1st app. Deathlok, series begins (8/74) 20.00
26-28: 28-Deathlok c/stories in all 12.50
29-No Deathlok story; Guardians-c/story reprint & 1st app. Guardians of the Galaxy from Marvel Super Heroes #18 ....15.00
31-36: 36-Deathlok c/stories end 10.00

ASTONISHING X-MEN
Mar, 1995-No. 4, July, 1995 (1.95)
Marvel Comics
1-Age of Apocalypse 3.00
2-4 ....2.00

ASTRO BOY
Aug, 1965 (One-shot, TV, 12¢)
Gold Key
1(10151-508)-Scarce; [illegible] ....[illegible]

ASTLIN
Dec, 1995-Present (2.95/2.99)
Maximum Press
1-11: 1-3-flip-book, with 1-variant-c. Warchild Art Adams-a. 3-Deodato-c/a. 5-Wieringo-c/a. 6-Bionic Man and Bionic Woman intro. 8-B&W-a. 9-Foot Soldiers. 8-Kid Supreme. 10-Lady Supreme by Terry Moore-c/app. 3.00

ATLANTIS CHRONICLES
(see AQUAMAN title)
Mar, 1990-No. 7, Sept, 1990 (2.95, limited series)
DC Comics
1-7: 7-origin of Aquaman, nudity panels 3.25

ATOM, THE
June-July, 1962-No. 38, Aug-Sept, 1968
National Periodical Publications
1 ....750.00
2 ....325.00
3-1st Time Pool story; 1st Chronos (origin) 215.00
4, 5 ....150.00
6, 8-10: 8-JLA x-over 120.00
7-1st Atom & Hawkman team-up (pre Hawkman #1) 250.00
11-15 ....85.00
16-20 ....62.00
21-28, 30 ....50.00
29-1st solo G.A. Atom app. in S.A. 140.00
31-35, 37, 38 ....48.00
36-G.A. Atom x-over 65.00

ASYLUM #7

ULTRAFORCE (2nd Series)
Nov. 1995-Present (1.50)
Mc/Ma. Comics
Infinity 1-15: Infinity-Black-of-Painted-c
1-Reprint of Portraits-c, 2 flip book Presents
Resurrection of... 1-7 Effects 11-13
Deadstroke: 1-4 Hardcase-c/app. ... 1.50
Infinity (2000, signed) ... 10.00
Unlimited #3-9/96, 2.50 & Book 1 (sign) 1
returns to Marvel Universe ... 2.50

ULTRAGIRL
Nov. 1996 Present (1.50)
Marvel Comics
1,2-1st app. ... 1.50

ULTRAVERSE (Malibu/Marvel)
DOUBLE FEATURE
Jan. 1995 (2.95)
1 (68 pgs) Flip-c; featuring Prime and
Solitaire ... 4.00
... FUTURE SHOCK
Feb. 1997 (2.50, one-shot)
1- ... 2.50

...ONIGINS
Jan. 1994 (Wrap)
1 Gatefold-c; 2 pg. origins all characters
... 3.00
1-Newsstand ed. w/Dlx-c, no gatefold ... 1.00
...PREMIERE
1994 (give-away)
0-Cleanest first ever w/wrap-pcs ... 5.00
...UNLIMITED
Nov. 1996 (2.50)
1-Holly Jones-c ... 2.50
...YEAR TWO
Aug. 1995 (4.95)
nn ... 5.00
...ZERO: THE DEATH OF THE SQUAD
Apr. 1995-No. 4, Jan. 1995 (2.95)
1-4: 2-Scenarios. Frasers back story
... 3.00

UNCANNY ORIGINS
Sept. 1996-Present (1.99)
Marvel Comics
1-9: 1-Cyclops & Quicksilver. 2-Archangel
& Firebird. 3-Hulk & Beast. 7-Storm. 8-
Nightcrawler. 9-Beast ... 1.00

UNCANNY TALES
Dec. 1973/No. 12, Oct. 1975
Marvel Comics Group
1-Reprints Uncanny Tales #49-50(c) 4.00
2-12 ... 2.50

UNCANNY X-MEN, THE (also see Giant
Size X-Men, Fea 1981-Present (THE X-MEN #1-141)
Marvel Comics Group
142-Rachel dies ... 12.00
143-Last Byrne issue ... 9.00
44, 150'-10/Doctor app. ... 7.00
51-152, 159-161, 165-164 ... 6.00
58-1st app. Rogue in X-Men ... 15.00
160-Wolverine solo story ... 10.00
162-Red Smith begins, ends #179 ... 9.00
166-Double size, Paul Smith art ... 7.00
167-Origin/1st New Mutants; X-Men vs.
New Mutants; continues from "Fatal Attractions"
... 5.00
171-Rogue joins The X-Men; see
Avengers Annual #10 for 1st app. ... 15.00
173-174, 177, 179-Wolverine solo story
... 5.00
175-Double size ... 10.00
176-(8-85) 1982 Rogue solo story; 1st full
app. Forge ... 5.00
...3-Sunfire & Shiva app. ... 5.00
180, 182-184, 191 ... 4.00
...Wolverine app. ... 10.00
New X-Men, 1st app. Warpath ... 8.00
200-(12/85), 1.25, 52 pgs.) ... 10.00
201-1st app. Baby Nathan (10/86);
1st Portacio-c/a(1) in X-Men ... 25.00
202-204, 206-207-Claremont & Portacio
(I) on X-Men ... 6.00
205-Wolverine solo story
by Barry Smith ... 17.00

210, 211, 212-(1/3-Mutant Massacre ... 20.00
212, 213-Wolverine Series Solomon
212-(12/86) Sen.Kefauver #10-(3/87) ... 35.00
214-221, 223, 224, 229-Rogue's solos
(7/87) ... 5.00
222-Wolverine Series Solomon #1 story
... 7.00
223-227-Fall Of The Mutants. 220-(52
pgs.) ... 9.00
228-229, 241 ... 5.00
240-Silvertooth app. ... 6.00
242-Double size, returns to #1 ... 5.00
243, 245-247, 249-(Lobdell/g) ... 4.00
244-1st app. Jubilee ... 25.00
245-1st Jim Lee art on X-Men ... 25.00
248-2nd printing (9/92, 1.25) ... 1.25
249-252, 252-Jim Lee c ... 2.50
253, 255, 253-All new X-Men begin
254-Jim Lee c ... 4.50
256, 257-Jim Lee c ... 3.00
258-Wolverine solo story-Jim Lee c ... 14.00
259-Silvertooth c/a (Jim Lee) ... 6.00
260-261, 263-269, 261-Jim Lee c ... 3.00
266-1st full app. Gambit (Sea Arrows) (4)
... 40.00
267-Jim Lee c-last six pages. 2nd full Gambit
app. ... 15.00
268-Jim Lee, Wolverine, Capt. America,
Black Widow team-up ... 12.00
269-2nd print ... 4.00
269-Jim Lee c ... 7.00
270-X-Fraction Agenda begins ... 12.00
270-Gold 2nd printing ... 4.00
271, 272-X-Fraction Agenda ... 8.00
273-New Mutants (Cable) & X-Factor app.
... 6.00
274 ... 6.00
275-(1.50, 52 pgs.)-Foil-c ... 7.00
276-Gold 2nd printing ... 2.50
276-280, 277-Gold 5th Anniv.-c ... 2.00
...Jim Lee X-Men team, Rogue quarts &
Wolverine-Phalanx Covenant begins ... 2.00
281-2nd printing (red logo) ... 4.50
282-1st app. Bishop (scarce + pg.) ... 15.00
282-Metallic ink(2nd printing (10-96) ... 3.00
283-287, 289-292 ... 2.00
288-(2.50) X-Tinction Agenda ... 5.00
293-297, 297-Bishop joins team. 290-Last
issue to feature Art Thibert/Fabian Nicieza
single-stroke. 299 ... 1.25
296-298-(1.50) Polybagged w/trading card
... 2.00
299-(2.99) 30th anniversary issue ... 3.00

300-(2.95, 68 pgs.)-Holo-grafix foil-c;
Bambi, Jr.-c ... 4.00
304-(3.95, 68 pgs.)-Magneto hologram
cover, 30th anniv., Jae Lee-c/a (4 pgs.)
... 3.00
307-Gold ed. ... 3.50
310-(1.99) w/Marvel x-trading card sheet
... 2.00
312-"Age of Apocalypse" 2-Page Spread
... 1.50
316-317-(2.95) Foil enhanced editions
... 3.00
318-323-(1.99) Deluxe-320-Gold ed.
... 2.00
323, 324, 326-344-322-Onslaught. 323-
return from "Age of Apocalypse". 328-
Adamantium-c. 329, 330-Dr. Strange app.
331-White Queen-c/app. 334-Juggernaut
app.; w/"Onslaught Update". 335-
Onslaught: Avengers, Apocalypse, X-
Men app. 336-"Onslaught". 338-
Archangel's wings return to normal. Pro
size. 339-Spider-Man app. Begin Age of
Apocalypse. 341-Gladiator-c/app. 342-
Deathlok-c/cameo (1 pg.); two covers. 343,
344-Phalanx ... 2.00
325-(3.95) Anniversary issue, Gambit-c/a
... 4.00
Special 1 (12/76)-Kirby-c/a ... 60.00
Special 2 (1/77) ... 50.00
Annual 2 ('79)-New art: Wolverine ult
vs old yellow costume ... 17.00
Annual 4 ('80)-Dr. Strange-c/story ... 7.50
Annual 5 ('81) ... 6.00
Annual 6-8 ('82-84, 52 pgs.)-6 Dracula

Annual 9 ('85)-Art Adams-c, New
Mutants ... 5.00
Annual 10 ('86)-Art Adams-c ... 11.00
Annual 11 ('87) ... 3.00
Annual 12 ('88)-Evol. War; Art Adams-c/pl
... 4.00
Annual 13 ('89)-Mike's Attacks ... 3.50
Annual 14 ('90, 2.00)-1st app. Gambit
(minor app.); Art Adams-c/a ... 12.00
Annual 15 ('91, 2.00)-4 pg. origin;
Wolverine solo back-up story; 4th app.
X-Force ... 4.00
Annual 16 ('92, 2.25)-3rd Gen-c/a
Abyss-Hal's-Portrait-c/2-sided,
one-shot; Alan Scott, Phantom Stranger,
Zatanna-origin ... 3.00
Patterns of Fear-(2.95, one-shot) ... 3.00
UNEARTHLY SPECTACULAR
Oct. 1965/No. 3, Mar. 1967 (#1: 12¢, 2, 3
25¢ cpvs)
Harvey Publications
1-Tiger Boy-Simon ... 18.00
2-Jack O. Frost, Tiger Boy & Three
Rudolphs app., Wolverson, Wood
Fearless ... 28.00
3-Jack O. Frost app., Wolverson/
Grandenetti ... 28.00

UNEXPECTED, THE (Formerly Tales of the...)
No. 105, Feb-Mar, 1968-No. 222,
May, 1982
Charlton/Pacific Publications/DC Comics
105-Rogue 124 issues ... 22.00
106-113, 115 Last 32¢ issue ... 10.00
116, 118, 117, 118, 120, 122-127 ... 8.00
116, 119, 121, 128-Wrightson-c ... 10.00
129-131, 137-156 ... 4.00
132-138-(52 pgs.) ... 6.00
157-162-(100 pgs.) ... 10.00
163-188, 187, 188-(64 pgs.) ... 2.50
189-190, 192-195-(1.00, 68 pgs.) ... 2.00
191-Rogers-c/a(1.00, 68 pgs.) ... 3.00
196-221, 200-Return of Johnny Peril ... 1.40

UNION
Jan. 1993-No. 0, July, 1994 (1.95)

THE UNTOLD LEGEND OF THE BATMAN #2

Special #1 ... 12.00
Annual 10 (1986)-Art Adams-c ... 11.00
Annual 11 ('87) ... 3.00
Annual 12 ('88)-Evol. War; Art Adams-c/pl
... 4.00
Annual 13 ('89)-Mike's Attacks ... 3.50
Annual 14 ('90, 2.00)-1st app. Gambit
(minor app.); Art Adams-c/a ... 12.00
Annual 15 ('91, 2.00)-4 pg. origin;
Wolverine solo back-up story; 4th app.
X-Force ... 4.00
Annual 16 ('92, 2.25)-3rd Gen-c/a
Abyss-Hal's-Portrait-c/2-sided,
one-shot; Alan Scott, Phantom Stranger,
Zatanna-origin ... 3.00
Patterns of Fear-(2.95, one-shot) ... 3.00
UNEARTHLY SPECTACULAR
Oct. 1965/No. 3, Mar. 1967 (#1: 12¢, 2, 3
25¢ cpvs)
Harvey Publications
1-Tiger Boy-Simon ... 18.00
2-Jack O. Frost, Tiger Boy & Three
Rudolphs app., Wolverson, Wood
Fearless ... 28.00
3-Jack O. Frost app., Wolverson/
Grandenetti ... 28.00

UNEXPECTED, THE (Formerly Tales of the...)
No. 105, Feb-Mar, 1968-No. 222,
May, 1982
Charlton/Pacific Publications/DC Comics
105-Rogue 124 issues ... 22.00
106-113, 115 Last 32¢ issue ... 10.00
116, 118, 117, 118, 120, 122-127 ... 8.00
116, 119, 121, 128-Wrightson-c ... 10.00
129-131, 137-156 ... 4.00
132-138-(52 pgs.) ... 6.00
157-162-(100 pgs.) ... 10.00
163-188, 187, 188-(64 pgs.) ... 2.50
189-190, 192-195-(1.00, 68 pgs.) ... 2.00
191-Rogers-c/a(1.00, 68 pgs.) ... 3.00
196-221, 200-Return of Johnny Peril ... 1.40

UNION
Jan. 1993-No. 0, July, 1994 (1.95)
Malibu Comics/Ultraverse Productions
0-(0/94, 2.50) ... 2.50
0-Alternate Portacio c. (see Deathblow #3
... 10.00
1 (2.50)-Embossed foil-c; 'Interno'-c/a
(6 of 6) ... 2.50
1 (1.95)-Newsstand ed., w/o foil-c ... 2.00
2-4: 4.0/94) ... 2.00
UNION
Feb. 1995-Present (2.50)
Image Comics/Wildstorm Productions
1-3, 5-8 ... 2.50
4 (1.95)-Newsstand; Wildstorm Rising Pt.3
... 2.00
4 (2.50)-Direct Market; Wildstorm Rising
Pt.3; bound-in card ... 2.50

UNITY
No. 0, Aug. 1992-No. 1, 1992 (Free)
Valiant
0-Neil Smith-c/a, prequel to Unity x-overs
in all Valiant titles, free to everyone that
bought all 8 Unity titles that month 4.00
1-Wrap-around cover-c/5,000 made 10.00
Classic-c/art 8.00
Signature Unity x-overs, 1 copy and
coa for every 8 Unity books ordered
4.00
1 (Gold) Promotional copy ... 8.00
2-Prelude w/Promo copy scarcer 10.00
Transition 1-2 (9/93) 1994 in indicia
4.00

UNIVERSAL MONSTERS
1993 (3.95/4.95, 52 pgs.)
Dark Horse Comics
Frankenstein-An Original movie adaptation;
painted c ... 4.00
Dracula-(4.95) Original movie
adaptation ... 5.00
Mummy-(4.95) Original movie
adaptation ... 5.00
Creature from the Black Lagoon (4.95)-An
Adams/Austin c ... 5.00

UNKNOWN SOLDIER (Formerly Star
Spangled War Stories)
#202, Apr-May, 1977-No. 268, Oct. 1982
Heroic Publications/DC Comics
205 268 251 Enemy Ace begins ... 5.00

UNKNOWN SOLDIER
Apr. 1997-Present (2.50, mini-series)
DC (Vertigo)
1-Enis c/Plunkett a/Pasarelli c ... 2.50

UNKNOWN WORLDS
Aug., 1960-No. 57, Aug. 1967
American Comics Group
1-Wrap-around c; origin issues ... 1,400.00
2, 5, 7, 9 Decasseux c ... 80.00
6, 8, 10 Decasseux c ... 60.00
11-Kiss issue ... 55.00
12, 19, 15-1st app. Fin, #57 ... 45.00
20-Monster comics 12" ... 40.00
21-25 ... 30.00
26-The People vs. Frank and Joe Chang;
mass panic; ACG story ever ... 35.00
27-29 ... 25.00
47-49-Severin-a/Ayers-c ... 35.00
49, 2 pgs. Craig c ... 28.00
48, 57-49, 50-Elvis c ... 53.00
UNKNOWN WORLDS OF SCIENCE FICTION
Jan. 1975/No. 6, Nov. 1975 (1.00, B&W
magazine)
Marvel Comics Group
1-Williamson/Kinstler/Torres/
Fraxetta/Wrightson #1, N. Adams(r)
Place 1, Brunner & Kaluta(r) ... 4.00
2-9-Williamson ... 3.00
Special 1 (76, 100 pgs.)-New Mutants-c
... 3.00

UNTOLD LEGEND OF CAPTAIN MARVEL, THE

Apr, 1997-Present (2.50, miniseries)
1-.....2.50

LIMITED LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept,1980 (Miniseries)
DC Comics
1-Origin, Joker's, Batmar.....2.00
2, 3.....3.00
1-3 Batman Comics premiums (1989, 28 pgs., 6x9"). 1st & 2nd printings exist
.....2.50

LIMITED TALES OF SPIDER-MAN
Sept, 1995-Present (99¢)
Marvel Comics
1 Bonds/Cable, dual-in all.....1.00
2-20.....1.00

LINSULAR TALES (Dust Smoke #50 on)
Nov, 1955-No. 49, Mar-Apr 1965
Charlton Comics
1.....140.00
2.....70.00
3-5.....45.00
6-10.....25.00
11-Bikini Kill.....25.00
12-Dance, 20 pgs.).....30.00
13-Dance-a-rama.....25.00
14-18, 25 pgs. Dance-a-rama.....25.00
19-24 Bikini.....25.00
26-30, 25 pgs. Dance-a-rama.....18.00
31-49.....18.00

LISAGU YOUMAO (See Space Usagi)
July, 1987-No. 367 (7.00, B&W)
Fantagraphics Books
1.....3.00
2-9, 11-28.....2.00
3, 8, 10-Sad printings (2.00).....2.00
10-Shirt copy.....3.00
29-36, (2.25-c).....2.25
Color Special 1 (11/89, 2.95).....3.00
Summer Special 1 (1988, 2.75, B&W)
.....6.00

LISAGU YOUMAO (see Space Usagi)
Mar, 1993-Mar 1996 (2.75)
Mirage Studios
V2#1-16, 1 (MAY) supp.....2.75

LISAGU YOUMAO (yes Space Usagi)
Apr, 1996-No. 4, July 1996 (2.95, B&W)
Dark Horse Comics
V3 #1-11-Sakai c/s/w.....3.00

LIVLYRE
Jan, 1997 (2.95, one-shot)
Marvel Comics
1-w/ pin-ups.....3.00

LIVLYRE EROTIC ECHO
1997 (2.95, B&W)
Graystorm Comics
1-regular, nude, & photo-c.....3.00

LIVING GHOSTS: CALIFORNIA, 1969
May, 1996-Present (2.95, B&W)
Angel Entertainment
0.....3.00
0 (10.00) nudes-c.....10.00
0 (20.00) "3-D Nude Phantom", embossed-c.....20.00
1 (10.00) Nude Ed.....10.00
1 (15.00) Phantom Nude Ed.....15.00

VAMPIRELLA
Sept, 1969-No. 112, Feb, 1983, No. 113, Jan, 1988 (B&W, magazine size)
Warren Publishing Co.
1-Intro Vampirella, Frazetta-c.....385.00
2-Anderson series begins and #12.....145.00
3.....145.00
4-Space ape-ish monster.....330.00
5-7, 9-Frazetta-c.....90.00
8-Vampirella bag-in-as serious series.....100.00
9-Semi-art Burns-c/a.....90.00
10-No Vampirella.....35.00
11-13, 11-2, 3-c, 4-Frazetta-c.....Primrose.....70.00
14-18, 20-25.....65.00
19-1973 Annual.....65.00
26-28-30, 33-40, 31-Frazetta-c.....30.00
29-1974 Annual.....38.00
37-1975 Annual.....33.00
41-45, 47-50.....22.00
46-Origin of Vampirella retold (11/75).....28.00
51-66, 68, 70, 72, 73, 75-99.....16.00
67, 69, 71, 74-Photo.....20.00
100-(96 pgs.) Reprint special, origin retold.....30.00
101-110, 112.....12.00
111-Giant Collector's Edition (2.50).....38.00
112-140th color Frazetta-c.....75.00
Annual 1-1979 New origin story.....20.00
Special 1 (1977, large squarebound).....28.00

VAMPIRELLA (HARRIS COMICS)
(Also see Coink/... Flip Book, Vengeance of...)
Nov, 1992-No. 5, Nov, 1993 (2.95)
0-.....4.00
0-Gold.....45.00
1-Jim Balent info & A. Hughes-c #1-3.....40.00
1-Gold printing.....7.00
1-(11/97, 2.95) Commemorative.....3.00
2.....30.00
3-5-3 comics-cont'd stories for free Dave Stevens Vampi poster. 3-D Illustration.....7.00
Vampirella TPB (10/93, 5.95)-r/1-4, index.....6.00

...& PANTHA SHOWCASE
Jan, 1997-Present (1.50)
1-Miller/Anderson-c/a; flip book w/"Blood Lust, Robinson-studio/a.....1.50
...CLASSIC
Feb, 1995-No. 5, Nov 1995 (2.95)
1-5-r/ A. Goodwin; 1-4-Gonzalez pinup.....3.00

...DEATH & DESTRUCTION
July, 1996-No. 3, Sept, 1996 (2.95, limited series)
1-3-Conner-a/p; 1-Back c, 2-Hughes-c, 3-Ruiz-c.....3.00
...DIVES
Dec, 1995-Present (3.50/2.95, limited series)
1-Conner-c, Quesada & Palmiotti-c, Ellis-s/Conner-p, two covers.....3.50
1-Deluxe, photo-c.....5.00
2,3 (2.95) two editions (1 photo) 3-I Scott Campbell-c.....3.00
...MORNING IN AMERICA
1991-No. 4, 1992 (2.95, B&W, mini-series)
1-All have Adams painted-c.....3.00
2-4.....3.00
...OF DRAKULON
Jan, 1996-Present (2.95,)
0-Sin-Drake/Vampirella-c/card, 4 Jae-c
0-Jae Silhouette-c.....3.00
...PIN-UP SPECIAL
Oct, 1995 (2.95, one-shot)
1-Hughes-c; pin-ups by various.....3.00
1-Variant-c.....10.00
...: SAD WINGS OF DESTINY
Sept, 1996 (3.95, one-shot)
1-Balent.....4.00
.../SHADOWHAWK: CREATURES OF THE NIGHT
1995 (4.95, limited series)
1-4.....5.00
... SILVER ANNIVERSARY COLLECTION
Jan, 1997-Present (2.50, limited series)
1-Two editions: Red Girl by Beatturn, Good Girl by Silva.....2.50
...STRIKES
Sept, 1995-Present (2.95, limited series)
1-2: 1-photo-c, 2-Deodato-c, polybagged w/card, 5, 6-wraparound-c; Eadaoin-c/pgs. 3-Bernabe-c, Ellison-c, 7-Silver Age Ed., flip-book.....3.00

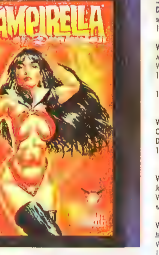
1 Revisited Ed. different photo-c.....3.00
1 Limited Ed. different photo-c.....5.00
Annual 1-1/97, 5.95 Delano, Bernabe, Ramos-c.....3.00

25TH ANNIVERSARY SPECIAL
Oct, 1996 (5.95 one-shot)
nn-Forrest J. Ackerman intro, Frazetta-c.....6.00

VAMPIRE TALES
Aug, 1973-No. 13 June 1975 (B&W mag. issue)
Marvel Comics Group
1-Morbius the Living Vampire begins by Mariani (1st solo Morbius series) & 1st Morbius app.).....25.00
2-Iona Satana, Stenskjer.....10.00
3, 4, 6-11 3 Satana app. & 1st Lilith app.
5-Blade app. (see Tomb of Dracula).....8.00
7-Origin Morbius.....8.00
Annual 1 (10/75)-Reprints/49.....3.00

VAMPIRES ILLUSTRA, THE
Feb, 1996-Present (2.95)
Brainstorm Comics
1-Linder-c/a.....3.00

VENOM (Marvel Comics)



VAMPIRELLA OF DRAKULON #4

1-Gold (10.00), gold foil logo.....10.00

VAMPS (DC Comics/Vertigo)
Aug, 1994-No. 6, Jan, 1995 (1.95, limited series, mature)
1-Ballentine-c.....5.00
2-4-Ballentine-c.....3.00
1996 (9.95)-r.....10.00

VANDERWORLD
Feb, 1995-No. 6, July, 1996 (2.25, limited series, mature)
1-Photo-c.....3.00
1-Variant-c.....3.00

VANGUARD: STRANGE VISITORS
Oct, 1996-Present (2.95, B&W, limited series)
1-2: 3-D 3-pgs.cvrs/2-pgs.....3.00

VANGUARD ILLUSTRATED
(see MR. WONDER)
Nov, 1983-No. 11, Oct, 1984
Pacific Comics
1-6, 8-11: 2-Chaos Effects.....1.50
7-1st app. Mr. Monster.....5.00

VAULT OF EVIL
Feb, 1973-No. 22, Jan, 1975
Marvel Comics Group
1-r/ Web #91 no sprgnd.....5.00
2-22: 2,3-Adkins-c.....1.75

VELOCITY

1 & 1 Embossed-c.....3.00
...SKINNER TAKES ALL
Aug, 1995-Present (2.95, limited series)
1-3.....3.00
...SUPER SPECIAL
Aug, 1995 (3.95, color)
1-Big book.....4.00
...THE ENEMY WITHIN
Feb, 1996-No. 3, May, 1996 (2.95, limited series)
1-3: Demogoblin & Morbius app.
1 Glow in the dark-c.....3.00
...THE HUNGER
Aug, 1995-No. 4 Nov, 1996 (1.95 limited series)
1-4.....2.00
...THE INVITED
May, 1996-No. 3, July 1996 (2.95, mini-series)
1-3.....3.00
...THE MAGE
Jan, 1996-No. 3, July, 1994 (2.95, limited series)
1-3: 1-Embossed cover.....3.00
...THE MADNESS
Nov, 1993-No. 3, Jan, 1994 (2.95, limited series)
1-3: Valley Jones-c/a. 1-Embossed-c.....3.00
...TOOTH AND CLAW
Dec, 1996-No. 3, Feb, 1997 (2.95, limited series)
1-3: Wolverine-c/app.....3.00

VENUS DOMINA
July, 1996-Present (2.95/4.95, mature)
Verotik
1 (4.95) embossed-c, variety-c 1-Dave Stevens-c.....5.00
1-(2.95) San Diego Edition. Wing Boro/a
.....3.00

VERRUCUS
Jan, 1996-Present (2.25)
DC Comics/Helix
1-?-c/as Shepard-c/Davidson-a #2-Kevalos.....2.25

VEROTIK EAST
Jan, 1997 (11.95, mature, area-shot)
Verotik
w-manga style.....12.00

VEROTIKA
Mar, 1995-Present (2.95, color)
Verotik
1.....8.00
2-16: 9,13-Pullhorse. 10,13-bullwhip.....3.00

VERTIGO (DC COMICS)(See ABSOLUTE VERTIGO)
...BALLISTIC
1995 (3.50, one-shot)
1-Jae-a/c; Ellis-w.....4.00
...JAM
Aug, 1993 (2.95, 68 pgs.)

...LAUNCH TAKES ALL
Aug, 1995-Present (2.95, limited series)
1-3.....3.00
...SUPER SPECIAL
Aug, 1995 (3.95, color)
1-Big book.....4.00
...THE ENEMY WITHIN
Feb, 1996-No. 3, May, 1996 (2.95, limited series)
1-3: Demogoblin & Morbius app.
1 Glow in the dark-c.....3.00
...THE HUNGER
Aug, 1995-No. 4 Nov, 1996 (1.95 limited series)
1-4.....2.00
...THE INVITED
May, 1996-No. 3, July 1996 (2.95, mini-series)
1-3.....3.00
...THE MAGE
Jan, 1996-No. 3, July, 1994 (2.95, limited series)
1-3: 1-Embossed cover.....3.00
...THE MADNESS
Nov, 1993-No. 3, Jan, 1994 (2.95, limited series)
1-3: Valley Jones-c/a. 1-Embossed-c.....3.00
...TOOTH AND CLAW
Dec, 1996-No. 3, Feb, 1997 (2.95, limited series)
1-3: Wolverine-c/app.....3.00

VENUS DOMINA
July, 1996-Present (2.95/4.95, mature)
Verotik
1 (4.95) embossed-c, variety-c 1-Dave Stevens-c.....5.00
1-(2.95) San Diego Edition. Wing Boro/a
.....3.00

VERRUCUS
Jan, 1996-Present (2.25)
DC Comics/Helix
1-?-c/as Shepard-c/Davidson-a #2-Kevalos.....2.25

VEROTIK EAST
Jan, 1997 (11.95, mature, area-shot)
Verotik
w-manga style.....12.00

VEROTIKA
Mar, 1995-Present (2.95, color)
Verotik
1.....8.00
2-16: 9,13-Pullhorse. 10,13-bullwhip.....3.00

VERTIGO (DC COMICS)(See ABSOLUTE VERTIGO)
...BALLISTIC
1995 (3.50, one-shot)
1-Jae-a/c; Ellis-w.....4.00
...JAM
Aug, 1993 (2.95, 68 pgs.)

[illegible] Conan Sword [illegible] ... 5.00

...PREVIEW
1992 (75¢, 36 pgs.)
1-Vertigo preview; Sandman story by Gaiman ... 2.00

...VISITS THE UNSEEN HAND
Sept, 1996-No. 4, Dec, 1996 (2.50, limited series)
1-4-Hollon-c ... 3.50

...VISIONS
1993/1994/1995
Dr. Occult 1 (3.95, 7/94) ... 4.00
The Geek 1 (3.95, 6/93) ... 4.00
The Phantom Stranger 1 (3.50, 10/93) ... 3.50
The Sisters 1 (4.95, 1995); Millagers ... 5.00

V FOR VENDETTA
Sept, 1988-No. 10, May, 1989 (2.00, maxi-series)
DC Comics
1-10: Alan Moore scripts in all ... 5.00
TPB (1990, 14.95) ... 15.00

VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
Nov, 1995-No. 4, Feb, 1996 (2.50, limited series)
DC Comics
1-4-Kaluta-c ... 3.00

VIOLATOR (See Spawn #2)
May, 1994-No. 3, Aug, 1994 (1.95, color)
Image Comics/Todd McFarlane Productions
1-Alan Moore ... 6.00
2,3-Alan Moore scripts; 2,3-Bart Sears c(p)/a(p) ... 4.00

VIOLATOR VS. BADROCK
May, 1995-No. 4, Aug, 1995 (2.50, limited series)
Image Comics/Extreme Studios
1-4-Alan Moore: 1-variant-c (3?) ... 3.50

VISIONS
No. 1, 1979-No. 5, 1983 (B&W, fanzine)
Vision Publications
1-Flaming Carrot stories ... 35.00
2-Flaming Carrot stories ... 30.00
3-Flaming Carrot stories ... 15.00
4-Flaming Carrot covers and info ... 20.00
5 (1983) 1 page Flaming Carrot ... 7.00
Note: After No. 4, Visions became an annual publication of The Atlanta Fantasy Fair.

VOGUE
Oct 1995-Present (2.50, limited series)
Image Comics/Extreme Studios
1-3-Liefeld-c ... 2.50
variant-c ... 3.00

VOODOO-ZEALOT: SKIN TRADE
Aug, 1995 (4.95, one shot)
Image Comics/Wildstorm Productions
1 ... 5.00

VORTEX
1996 (2.95)
Entity Comics
1, 1b: Ib-Kanigher-c ... 3.00

WALT DISNEY GIANT
Sept, 1995-Present (2.25, bi-monthly)
Gladstone Publishing
1-7: 1-Rosa-c/a/s. 2-c/Barc. 5 #19. 3-Barks/Rosa-c. 6-R. Block-c. 7-Barks-c ... 2.25

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov, 1986-No. 547, Apr, 1990
No. 548, May, 1990-Present
Gladstone Publ./Disney/Gladstone
511-Wuzzles app. ... 20.00
512, 513 ... 12.00
514-516, 520, 523, 533 Rosa-a ... 7.00
517-519, 521, 522, 534-547, 518-Infinity-c, 547-Rosa-a ... 3.00
548 (1.50, 6/90) 1st Disney issue ... 1.75
549, 551-570, 572, 573, 577-579, 581, 584 ... 1.60
[illegible] ... 2.50
571-(2.95, 68 pgs.)-R/Arson Barks [illegible] Barks from 1947 Cheerios Premium ... 4.00
574-576, 580, 582, 583 (2.95, 68 pgs.) ... 3.25
585 (2.50, 52 pgs.)-Reprints #140 ... 2.25
586, 587 (1.50)-Gladstone begins again ... 2.00
588-599 ... 2.00
600-(2.95, 48 pgs.)-L.B. Cole-c; r/first stories by Barks, Rosa & Van Horn ... 3.00
601-611-(5.95, 64 pgs., bi-monthly): 601-Barks-c; Rosa-s/a. 605-Rosa-c. 605-Walt Kelly-c. 607-wraparound-c ... 6.00

WALT DISNEY'S DONALD AND MICKEY
(Formerly Mickey and Donald)
No. 19, Sept, 1993-1995 (1.50)
The Bruce Hamilton Company (Gladstone)
19, 21-24, 26-30: 19-Barks, Murry-r. 23-Barks "Omelet" story r/WDC&S #148 ... 4.00
20-(2.95, 68 pgs.)-Barks-r ... 5.00
25-(2.95, 68 pgs.) ... 5.00

WALT DISNEY'S DONALD DUCK
Oct, 1986-No. 279, May, 1990; No. 280, Sept, 1993-Present
Gladstone Publ.
246 ... 15.00
247-249, 251 ... 10.00
250-(1.50, 68 pgs.)-Reprints FC #9 ... 12.00
252-256 ... 5.00
257-(1.50, 52 pgs.)-r/Vacation Parade #1 ... 5.00
258-260 ... 5.00
261-277 ... 5.00
278, 279 (1.95, 68 pgs.) ... 5.00
280, 281, 282, 287 [illegible] ... 5.00
285, 282, 284 ... 4.00
286 (2.95, 68 pgs.) [illegible] DonalD-c ... 5.00
295-301: 295-begins 1.50-c ... 2.00
302 (1.95) ... 2.00

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-No. 20, Apr, 1990 (95¢)
No. 21, Aug, 1993-Present (1.50)
Gladstone Publ./Disney Comics
1 ... 7.00
2-r/Four Color #308 ... 3.00
3, 4, 6, 7, 9-11, 13, 15-18 ... 2.50
5, 8-Rosa-art ... 4.00
12-Rosa story/art w/ Barks poster ... 4.00
14-r/F.C. 29 - The Mummy's Ring (Barks) ... 3.00
19, 20 (1.95, 68 pgs.) ... 3.00
21-Rosa-c, r/Secret of Hondorica (D.D. #46) ... 2.25
22-r/FC 282 The Pixilated Parrot (Barks) ... 2.25
23-27, 29, 31-33: 21, 23, 29-Rosa-c; 28-Millard-c; 33-r/FC #408 ... 2.00
28 (2.95, 68 pgs.)-r/FC 199, Sheriff of Bullet Valley (Barks) ... 4.00
30 (2.95, 68 pgs.)-r/FC 367 "Christmas for Shacktown" (Barks) ... 4.00
34-44: 34-begin 1.50-c; 34, 35, 37-P. Block-s/a ... 1.50

WALT DISNEY'S DONALD DUCK ADVENTURES
June, 1990-No. 38, July, 1993 (1.50)
Disney Comics
1-Rosa story & art (1st Disney issue) ... 3.00
2-38 ... 2.50

WALT DISNEY'S DONALD DUCK AND MICKEY MOUSE
1995-Present (1.50)
Gladstone Publishing
1-7 ... 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 242, Apr, 1990 No. 243, June, 1990-Present
Gladstone Publ./Disney Comics #243 ... 250/Gladstone #281 on 210-r/1st Beagle Boys ... 15.00

WANDERING STAR #16

211-218 ... 15.00
219-Son Of The Sun by Rosa ... 25.00
220-Don Rosa story ... 5.00
221-230: 224, 225, 227-Rosa-c ... 3.00
231-240: 235-Rosa story/art ... 3.00
241, 243 (1.95, 68 pgs.) ... 3.00
242-249, 251-280, 282-284 (1.50)-285-r/WDC&S #98 ... 2.25
250 (2.25, 52 pgs.) Barks-r ... 3.00
281-Gladstone issues start again ... 5.00
285-The Life and Times of Scrooge McDuck Pt. 1, Rosa-c/a/scripts ... 10.00
286-296-The Life and Times of Scrooge McDuck Pt. 2-12; Rosa-c/a/scripts ... 5.00
297-304: 301-r/Rosa. 303-Barks-r/c ... 1.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1-3)
Nov, 1987-No. 21, May, 1990 (95¢)
No. 22, Sept, 1993-Present (1.50)
Gladstone Publ.
1 ... 8.00
2-5: 5-Rosa-c/a ... 6.00
6-19: 9, 14-Rosa art ... 3.00
20, 21 (1.95): 20-Rosa-c/a ... 3.00
22 (1.50): Rosa cover; r/US #25 ... 5.00
23 (2.95, 68 pgs.)-Vs. Phantom Blot, Barks-r ... 4.00
24-26, 29, 31, 32, 34-36: 26, 25, 29, 31, 33-Rosa-c. 25-r/US #21 ... 2.00
27-Guardians of the Lost Library, Rosa-c/a/story; origin of the Junior Woodchucks Guidebook ... 2.00
28 (2.95, 68 pgs.)-r/US #13 w/restored missing panels, Rosa-c ... 4.00
30 (2.95, 68 pgs.)-r/US #12; Rosa-c ... 4.00
33 (2.95) ... 4.00
33 (2.95, 64 pgs.)-new Barks story ... 3.00
37-43: 41-begin 1.50-c ... 1.50
46, 47 (1.95) ... 2.00

WALTER (see THE MASK)
Feb, 1996-No. 4, May, 1996
(2.50) (limited series)
Dark Horse Comics
1-4-Mask character ... 2.50

WANDERING STAR
1993-Present (2.50/2.75, B&W)
Pen & Ink Comics/Sirius Entertainment
1 ... 5.00
2 ... 3.00
3-9 (2.50) Teri S. Wood-c/a/s in all ... 2.50
10-11: 10-begin 2.75-c ... 2.75
12-19: 12-(1/96, 2.50) 1st Sirius issue ... 2.50
20-[illegible] ... 15.00

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No. 9, Aug-Sept, 1973 (All 20¢ issues)
DC Comics (All reprints)
1-Batman, c/story, Green Lantern-c/G.L. #1 ... 8.00
2-Batman/Joker/Penguin-c/story reprinted from Batman #25 ... 9.00
3-9: All GA reprints ... 4.50

WARBLADE: ENDANGERED SPECIES
Jan, 1995-No. 4, Apr, 1995 (2.50, limited series)
Image Comics/Wildstorm Productions
1-4: 1-Gatefold wrap-around-c ... 2.50

WARCHILD
Jan, 1995-No. 4, Aug, 1995 (2.50)
Maximum Press
1-Liefeld-c/s ... 2.50
2-4 ... 2.50
1-3-variant-c ... 3.00

WARLOCK (The Power Of...) (See Fantastic Four #66, 67, Incredible Hulk #178, Infinity War, Marvel Premiere, Silver Surfer #46, Strange Tales, Thor 165)
Aug, 1972-No. 8, Oct, 1973; No. 9, Oct, 1975-No. 15, Nov, 1976
Marvel Comics Group
1-Origin retold by Kane ... 25.00
2,3 ... 10.00
4-8: 4-Death of Eddie Roberts ... 7.50
9-2nd Thanos saga begins; Thanos cameo. Starlin-c/a in #9-15 ... 9.00
[illegible] ... 30.00
[illegible] ... 25.00
12-14: Saga cont. 14-last 25¢ issue ... 10.00
15-Thanos-c/story ... 20.00

WARLOCK (...Special Edition on cover)
Dec, 1982-No. 6, June, 1983 (2.00)
Direct)
Marvel Comics Group
1-6: Thanos-r/Str. Tales 178-181, Warlock 9-15, Marvel Team-Up 55, Avengers Ann. 7 ...
Marvel 2-in-1 Ann. 2 ... 5.00
Special Edition #1 (12/83) ... 3.25

WARLOCK
May, 1992-No. 6, Oct, 1992 (2.50, mini-series)
Marvel Comics
1-6: r/Warlock Special Edition series ... 2.50

WARLOCK AND THE INFINITY WATCH
Feb, 1992-No. 42, July, 1995 (1.75/1.95)
Marvel Comics
1-Starlin scripts begin. Anthony(c) in 1-4, 7; sequel to Infinity Gauntlet; [illegible] [illegible] ...
Moondragon ... 3.00
2-Reintro Moondragon ... 2.50
3-24, 26, 27: 7-Reintro The Magus. Moondragon app. 8, 9-Gamora battles Thanos-c/sty. 10-Thanos-c/sty. 13-Hulk app. ... 2.00
25-(2.95, 52 pgs.)-Die-cut or embossed double-c; Thor & Thanos app. ... 3.00
29-42: 28-begin 1.95-c; bound-in card sheet. 42-Final issue ... 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb, 1994 (2.00, mini-series)
Marvel Comics
1-(2.95)-Holo-grafx foil & embossed-c; origin retold; Starlin scripts begin; Keith Williams-a ... 3.00
2-8: 3-Thanos & Mephisto-c/story. 4-vs. Magus-c/story ... 2.00

WARLORD, THE
Jan-Feb, 1976-No. 133, Winter, 1988-89
National Periodical Publications/DC Comics
1-Cont'd from 1st Issue Special, Mike Grell-a ... 12.00
2-Intro Machiste ... 8.00
3-5 ... 5.00
6-10: 6-Intro Mariah. 9-New costume ... 4.00
11-20: 11-Origin-r ... 3.00
21-40: 27-28-Origin Omac by Starlin ... 3.00
41-47, 49-120, 122: 51-Reprints #1. 100-double size ... 1.50
48-(52 pgs.)-1st app. Arak ... 3.00
121-1st Liefeld-a at DC (9/88) ... 3.00
133-Last issue (52 pgs., 1.50) ... 1.50
Annual 1 (1982) ... 2.00
Annual 2-6 (1983-87) ... 1.00

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152)
Apr, 1994-No. 25, Apr, 1996 (1.50)
Marvel Comics
"Ashcan" Edition-no date, 75¢, B&W, 16 pgs.) ... 0.75
1-(2.95, 52 pgs.)-Collectors Ed., embossed foil-c; Cable app. ... 3.00
1-(2.00, 52 pgs.)-Newsstand Ed.; Cable app. ... 3.00
2-14, 16-25: 2-Bound-in trading card sheet; Cable app. 2,3-Deathlok app. 20-vs. Iron Man ... 1.50
8-(2.95)-Polybagged w/16 pg. Marvel Action Hour preview and acetate print ...

KEY HOT COLD

mel/yellow logo 3.00
15-(2.50)-Flip Book 2.50

WARRIOR
May, 1996-Present (2.95)
Ultimate Creators
1-4-Warrior v/Ultimate-c/a-3rd-4th-covers; Alan Moore-a-1; Marvelman-c/a-4; Warrior-a-1-4 ..... 15.00
Quasada & Pennett-c 5.00
Annual 1-Pennett-c 7.00

WARRIOR NUN AREALA (Adventure Prose)
Dec, 1994-No. 3, Apr, 1995 (2.95)
1-Special Ed. (5,000) 10.00
1-(1) 5.00
2-3 ..... 4.00
3-Bagged w/CD 6.00
...AND ARMAGEDDINE Intro (see Avengelyne) 3.00
Dec, 1996 (2.95)
1 ..... 3.00

WASP, BLACK AND WHITE
Feb, 1997-Present (2.95, B&W, mini-series)
1-3 ..... 3.00

...THE WATCHING
Jan, 1997-Present (2.95, limited series)
1-3 ..... 3.00

WATCHMEN
Mar, 1986 (3.95, color, one-shot)
1-print run 4.00
...RITUALS 3.00
July, 1989-No. 6, June, 1990 (2.95, color)
1-5 ..... 3.00
6-(3.50) 3.50
...SCORPIO ROSE
Sept, 1986-Present (2.95, color, limited series)
1-3 ..... 3.00
...VS. RAZOR (Neil GAIMAN / ...)
Aug, 1994 (3.95, color, one-shot)
1-Dixon/c/a 4.00
1-(9.95) CD version; polybagged w/CD 10.00

WARRIOR OF WHITEBY STREET, THE
May, 1995-No. 2, Dec, 1996 (2.95, limited series)
Dark Horse Comics
1,2-Donahue/c 3.00

WARRIORS
1993 (1, B&W, one-shot)
CTD Productions
1-Linsner, Dark Dimes/c 25.00

WATCHMEN
Sept, 1986-No. 12, Oct, 1987 (mini-series)
DC Comics
1-12 ..... 4.00
Hardcover Collection; slip-cased (Graphitti Designs); (1-11 w/new material) 50.00

WEAPON X
Mar, 1995-No. 4, June, 1995 (1.95)
Marvel Comics
1-4-Wolverine 1.00
2-Cyclops/c 4.00

WEAPON ZERO (Image Comics/Top Cow Productions)
June, 1995-No. 4, Oct, 1995 (2.50)
1-Silvestri cover 3.00
...SILVER SURFER (w/Marvel)
Jan, 1997 (2.95)
1-Dell'Otto sign ed. 3.00
...VOLUME II
Mar, 1998-Present (2.50)
1-11-Simonson-c. Bilingo Top Cow 10-Dell'Otto sign 2.50

WEB OF SCARLET SPIDER
Oct, 1995-No. 4, Jan, 1996 (1.95)
Marvel Comics
1-4-replicas "Web of Spider-Man" 2.00

WEB OF SPIDER-MAN
Apr, 1985-No. 129, Sept, 1995
Marvel Comics Group
1-Silk-copy, back cover 40.00
2, 3 ..... 12.00
4-8: 7-Hulk cover 9.00
9-13, 10-Painted c. 8.00
14-26, 18-(9/86) 1-st app. Venom (behind the scenes, not shown), 19-Kitty Pryde & Sabo 3.00
20-New Hobgoblin (Macaroni Kid), Wolverine app. 15.00
30-Origin recap Rose & Hobgoblin (Lands) 15.00
31,..32-Six part Kraven storyline begins 10.00
33-37, 39, 47, 49 ..... 3.00
38-Hobgoblin dies 7.00
48-Origin & 1st full app. of demonic Hobgoblin (Demogoblin) can't d Iron Spider; Spider-Man #147 ..... 25.00
50-(1.50, 52 pgs.) 3.50
51-58 ..... 2.00
59-Comic Spoiler cont. from Spect. Spider-Man 10.00
60-65, 68-69, 87-89, 91-94, B&B-6 part Kraven & Hobgoblin storyline 3.00
Hobgoblin (Macaroni Kid) reborn c/sty 2.00
66, 67, 86-66,67-Green Goblin app as a super-hero; Rik Emmon-hero Hobgoblin; 1st Demogoblin 3.00
90-(2.25, 52 pgs.)-Silver Hobgoblin c, pholyagged w/poster 4.25
90-2nd print; gold holographic 3.00
95-Regin 4-part x-over w/Spirits of Vengeance 3.00
96-99, 101-104, 106-Nightwatch back-ups 2.00
100-(2.95, 52 pgs.) Hole-grab fx c, new Spider-Armor 3.25
107-111- 107-Intro Sanctuary, Sand & Spectacular Spider-Man 1.25
112-116,118,119,121-124, 126-129: 112-Begin 1-pc.'s bound-in trading card; Spect. 113-Gambit app. 115-Black Cat clone, Venom app. 119-Intro Kaine, Scarlet Spider, Venom app. 127-Mas. Carnage pt. 2, 129-part 11 ..... 1.50
113-(2.50)-Collector's Ed. polybagged w/fold-c, 16 pgs. preview of S-M cartoon & animation ed. 3.00
117-(1.50)-Flip book; Power & Responsibility pt. 1 ..... 1.50
117-(2.95)-Collector's edition, foil-c, flip book 3.00
119-(6.45)-Grim ed. polybagged w/Marvel Milestone Assoc. S-M #188 & cassette for Amaz. S-M #306, S-M #83 & Spect. S-M #219 ..... 6.50
120-(2.25)-Flip book w/preview of The Ultimate Spider-Man 2.25
125-(3.95)-Hobgoblin-c-Green Steep clone 4.00
125-(2.95)-Newsand 3.00
Super Special (95, 3.95) 1-Flip book 4.00
Annual 1-('89) 10.00
Annual 2-('86) Arthur Adams c 6.00
Annual 3-('87) 3.00
Annual 4-('88)-Evolutionary War 3.00
Annual 5-('89, 2.00)-Atlantis Attacks 2.75
Annual 6-('90, 2.00)-Punisher backup story 2.75
Annual 7-('91, 2.00)-Origin recap of Hobgoblin I & II, Green Goblin I & II, Venom; Lenore Blvd. 2.25
Annual 8-('92, 2.25)-Venom story pt. 3 ..... 2.25
Annual 9-('93, 2.95)-Polybagged w/card 3.25
Annual 10-('94, 2.95, 68 pgs.) 3.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #8)
July-Aug, 1972-No. 24, Nov, 1975
National Periodical Publications
1-Kubert-c; Wrightson splash pg. 10.00
2-24: 4-Sutton-c. 24-Wrightson-c 5.00

WEIRD WAR TALES
Sept-Oct, 1971-No. 124, June, 1983
National Periodical Publications/DC Comics
1-Kubert-c-1-4, 7, c-7 ..... 50.00
2, 3-Drucker-a. 2-Crandall-c. 3-Heath-a 15.00
4, 5 ..... 12.00
6-7, 9, 10, 5, 6, 10-Toth-a 7.00
8-Neal Adams-c/a 10.00
11-50: 36-Crandall-c/a. 46-Kubert-c/#2 ..... 4.00
51, 63, 65-67, 69-124: 93-Wrightson Creature Commandos (10 items)-story 3.00
G.I. Robot 3.00
64, 68-Frank Miller-a 4.00

WEIRD WESTERN TALES (see JONAH HEX)
(Formerly All Star Western)
No. 12, June-July, 1972-No. 70, Aug, 1980
National Periodical Publications
12-(52 pgs.) Jor-El app. Jonah Hex, Bat Lash
13-Bat Lash, Pow Smith; El Diablo by Neal Adams/Wrightson 10.00
14-4th app. Jonah Hex, Neal Adams-a 10.00
15 ..... 5.00
16-Neal Adams-c/a, no Jonah Hex 12.00
17, 19, 20, 30-38: Jonah Hex-a 3.00
18-Bat Lash Hex 6.00
21-29, 39-70 ..... 2.00

WEIRD WORLDS
Jan, 1972-No. 9, Jan-Feb, 1973, No. 10, Oct-Nov, 1974
National Periodical Publications
1-Sutton-c/a; Wolfman-a; Flying Saucer Report 20.00
2-Wrightson-c/a; Nebula, Roberta Rogers 10.00
3-Wrightson-c/a 8.00
4-7-Neal Adams-c 5.00
8-10: 8-Starr Wolf begins (1st app.) by Clayton 3.75

WEREWOLF (Also see Dracula & Frankenstein)
Dec, 1966-No. 3 Apr 1967
Dell Publishing Co
1-1st app. Satan 7.00
2, 3 ..... 4.00

WEREWOLF BY NIGHT (All b/w issues)
Sept, 1972-No. 43, Mar 1977
Marvel Comics Group
1-Reappears and c/Marvel Spotlight #4 ..... 50.00
2 ..... 15.00
3-5 ..... 12.00
6-10 ..... 10.00
11-20: 15-Werewolf vs. Dracula; c/sty 6.00
21 31 ..... 7.00
*2-Origin Moon Knight 65.00
33-2nd app. Moon Knight 32.00
34, 36, 38-43 ..... 4.00
37-Moon Knight comes 8.00

WEST COAST AVENGERS
Sept, 1984-No. 4, Dec, 1984 (Mini-series)
Marvel Comics Group
1 ..... 2.00
2-4 ..... 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Dec, 1985-No. 102, Jan, 1994
Marvel Comics Group
V2#1-20 ..... 1.50
21-41 ..... 1.00
42-Julie Sphinx-c/script begin ends #57 ..... 2.00
43-49: 48-Becomes Avengers West Coast 1.00
50-Re-intro original Human Torch 1.00
51-74: 74-99: 97,98-Wolverine-c/sty 1.00
75-(1.50, 52 pgs.)-1st Fear x-over 1.50
100-(2.95, 68 pgs.)-Red foil embossed-c 3.00
Death of Hawkeye! 4.00
101, 102, 101-X-Men x-over 1.00

Annual 1 ('86) 2.00
Annual 2 ('87, 1.25) 2.00
Annual 3 ('88)-Evolutionary War 2.00
Annual 4 ('89, 2.00)-Atlantis Attacks 2.00
Annual 5 ('90, 2.00)- Acts of Vengeance 2.00
Annual 6 ('91, 2.00) 2.00
Annual 7 ('92, 2.25)-Darkhawk app. 2.25
Annual 8 ('93, 2.95)-Polybagged w/card 3.00

WESTERN HOMICIDE
Aug, 1950-No. 33, Nov, 1975
Marvel Comics Group
1-Kirby/Ayers-a; Severin-c 675.00
2-Kirby/Ayers-a; Severin-c 375.00
3-5-Kirby/Ayers-a 275.00
6-10 ..... 175.00
11-20 ..... 125.00
21-33 ..... 100.00

WESTERN KID, THE
Dec, 1971-No. 5, Aug, 1972 (20¢)
Marvel Comics Group
1-Reprints Kid Colt #107 ..... 6.00
2-5-2-Kamandra Severin-c 3.00

WESTERN TEAM-UP
Nov, 1973 (20¢)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid 3.00

WESTWORLD
June, 1994-Present (1.95/2.50)
Invoq Comics/Wildstorm Productions
1-"Lady" app; Gottlieb/c 3.00
Portrait/Wildstorm/c 1.00
1-Chicago Comicon Ed. 10.00
2-4 ..... 3.00
2 Alternate Endings 1 and Bombshell 3.00
5-(2.50) 6-7, 9-24, 26, 27: 13-Portraits c. 16-Fire from Heaven pt.11 ..... 2.50
8-(1.95)-Westworld, Wildstorm Rising pt. 7 ..... 2.50
8-(2.50)-Direct Market, Wildstorm Rising pt. 7 ..... 2.50
25-(3.95) 4.00
Sourcebook 1 ('10/94, 2.50)-Net & Illo-ca-cards 2.50

WHAM-O GIANT COMICS
Apr, 1967 (Newspaper size, 984, one-shot)
Wham-O Mfg. Co.
1-Adultan & Gaudy Bumpkin by Wally Wood 45.00

WHAT IF?
Feb, 1977-No. 47, Oct, 1984 (All 52 pgs.)
Marvel Comics Group (All are 52 pgs.)
1-Brief origin Spider-Man; Pt.1 ..... 7.00
2-Origin Hulk retold 12.00
3-5 ..... 5.00
6-10: 8-Dr. Stevens p/t is backup; * Iron Spider* 3.00
11, 12 ..... 2.00
13-Conan, Beowulf-c/a 7.00
14-16 ..... 4.50
17-Ghost Rider & Son Of Satan app. 8.00
18-26: 19-B-Hulk 754-c. 19-Spider-Man, 22-Origin Dr. Doom retold 4.00
27, 28: 27-X-Men app.; Miller c. 28-DD by Miller; Ghost Rider app 10.00
30-"What If...Spider-Man's Clone Had Lived?" 10.00
31-Began 1-00-c. X-Men app., wolverine app. 15.00
32-47: 37-Cat 3-Man & Silver Surfer app. 3.00
Special (6/88, 1.50), color) 2.00

WHAT IF...? (2nd Series)
July, 1989-Present (1.25/1.50/1.95)
Marvel Comics
V2#1-Evolutionary War 4.00
2-5: 2-D.D., Punisher app. 2.25
6-9: Alien 4.00
*V2#1-Punisher app., Gerkhil c/sty(2) 5.00
8, 11, 11-Wolverine-c(2) 2.25
9, 12, X-Men 3.00
10-Stories #600 ..... 3.00
13-15, 17-21, 23, 27-29: 13-Thal, X app., Jim Lee-c. 15-Capullo-c/a. 23-X-Men 1.50
16-Conan Battles Wolverine 50
22-Silver Surfer by Lim/Austin-c/a 3.00
24-Wolverine, Punisher app. 2.75
25-(1.50, 52 pgs.)-Wolverine app. 3.00
26-Punisher app. 2.00
30-(1.75, 52 pgs.) 1.75
31-40: 31-Comic Spoiler & Venom app. 37-Wolverine 1.50
41-(1.75, 52 pgs.) Avengers vs. Galactus 1.75
42-49, 51-60: 43 Wolverine 46 Venom/Punisher. 48-Ghost Rider-60-Gebbie story. 47-Wolverine. 49-Spider/Thanos. 53-Dr. Doom 54-Death's Head. 56-Punisher. 59-Wolverine. 60-Iron Man/Viking Alliance 1.25
50-(2.95, 52 pgs.)-Foil embossed-c; "What If Hulk Had Killed Wolverine" 3.00
61-96: 61-begin 1.50-c, bound in card sheet. Spider-Man. 74-X-Men. 76-Iceman/Human Torch. 77, 81-X-Men. 78-Iceman-c. 80-Hulk. 83-Daredevil. Dr. Strange. Elektra. 84, 85-X-Men. 86-Spider-Man. 87-Silverwood. 88-Spider-Man. 89-Fantastic Four. 90-Cyclops & Havok. 91-The Hulk. 95-Wolverine 1.50
Juggernaut & Ghost Rider 1.50
97-(1.95) Black Knight 2.00
98-(1.95) 2.00

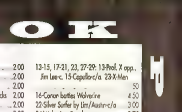
WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975-No. 7, July, 1976
Charlton Comics (Narrco-Isotope)
1, 2-Byrne text illos (each/e) 8.00
3-7-Staton a, 3-Byrne c & text illos 4.25

WHERE COMICS BEGAN
July, 1970-No. 8, Sept, 1971
Marvel Comics Group
1-Kirby/Ayers-a; 1,2,4,6,7-Pre-Hero reprints in all 8.00
2,4,6-Kirby/c 4.00

WHERE MONSTERS DWELL
Jan, 1970-No. 36, Oct, 1975
Marvel Comics Group
1-Kirby/Ditko-r. Pre-Hero reprints in all 15.00
2-10: 12, 4-Crandall-r. 12-Giant size 8.00
11, 13-37, 18, 20-Starlin-c 3.00
28-Wolverine-r/World of Suspense #3 ..... 4.00

WHERE'S HUBERT? (TV) (See Fun-In #9)
Jan, 1971-Feb, 3, Dec, 1971
Gold Key (Harvey Barbera)
1 ..... 10.00
2, 3-Reprints most of #1 ..... 6.00

WHOA, NELLIE! (Also see GIRL CRAZY & LOVE AND ROCKETS)



WALT DISNEY COMICS & STORIES #609

July, 1996 No. 3, Sept. 1996 (2 95, B&W, limited series)
Fantagraphics Books
1-2 Ilonna Hammerstein-c/a 3.00

WHO'S WHO IN STAR TREK(See STAR TREK) Mar. 1987-No. 2, Apr. 1987 (1.50)
DC Comics
1,2 ..... 5.00

WILDC.A.T.S ADVENTURES
Sept, 1994-No. 3, Nov. 1995 (1.95)
Image Comics/WildStorm Productions
1-3 ..... 2.00
6-10: 6-High 2.50-c 3.00
Sourcebook (11/95, 2.95) 3.00

WILDC.A.T.S: COVERT ACTION TEAMS
Aug, 1992 - No. 4, Mar, 1993; No. 5, Nov. 1993-Present (1.95/2.50)
Image Comics/WildStorm Productions
1-14 opp.; Jim Lee/c-in all; contains 2 cards (2 versions each), each with a dif ferent card number 15.00
1-Variant Newsstand 15.00
1-A,1-gold foil, limited) 8.00
1-Newsstand ed., w/o cards 3.00
2 (2.50)-Prism foil stamped c; shard sizes vary; contains coupon for Image Comics #0; 1st opp. Warlock by Portacio (4 pg. preview) 5.00
2-With coupon missing 3.00
2-Direct Sale issue w/ no prism enc 3.00
3 ..... 2.50
2-Newsstand copy; no cards or prism c 3.00
3,4 (2.50) 3-Jae Lee/Hughes & Portacio/ w/Kaos card; 1st opp. Tribe by Brennan; Youngblood cameo 5.00
4-variant w/Red Card 8.00
5-7 (1.95) [note: #5-Gold, #7-Silver edition] 4.00
8-12 (2.50), 8-Cameo of X-Men's Jean Grey & Scott Summers 4.00
11-Variation Perez-c 10.00
Yearbook (93 ..... 10.00
13-19, 21-24, 26-36: 13-Jim Lee/Scott Williams; C.Claremont st.story. 14-Jamesbridge. 18-1 Claremont/Jo Portacio. 21-began Alan Moore's Jenah #34) 29-"Fire From Heaven" pt. 1. 30-"Fire From Heaven" pt. 13. 31-Jae Lee/c. 2.50
20 (2.50)-Direct Market WildStorm Rising Part 2, bound-in card 2.50
20 (1.95)-Newsstand WildStorm Rising Part 2 ..... 2.00
25 (4.95) -wrap-around foil c; Alan Moore scripts 5.00
WILDC.A.T.s Sourcebook (1.95/93, 2.50/Pinup) -(#1-4 w/cards #1) 12.00
Wraparound c 5.00
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1 (2.50)-Multi-color foil c; Jim Lee/c/a & 2.50
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WILDC.A.T.S/CAREN: THE GOLDEN AGE
Feb, 1997-Present (4.50, mini series)
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Mar, 1993-No. 4, Nov, 1993 (1.95, mini-series)
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Gold variant 8.00
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2-4 ..... 5.00
VOLUME 5

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1-3 ..... 2.50

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1994/1995/1996/1997 (2.95/4.95)
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...(6/95, 2.50, limited series) 1-4 cards by various 3.50

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2-(1.95)-Newsstand, WildStorm Rising Part 10 ..... 2.25
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June, 1966-No. 7, Oct, 1969
Gold Key
1 W/Williams-a 115.00
2 ..... 85.00
3-7 ..... 65.00

WISE SON: THE WHITE WOLF
Nov, 1996-No. 4, Feb, 1997 (2.50, limited series)
DC Comics/Milestone
1-4-Ho Che Anderson-c/a 2.50

WITCHBLADE (Image Comics/Top Cow Productions)
Nov, 1995-Present (2.50)
Image Comics/Top Cow Productions
1 (7.5/Image) 25.00
1-Turner-c/p-a) 15.00
2 ..... 7.00
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Mar, 1997 (2.95)
1-Dan's Begin pt 6 ..... 3.00

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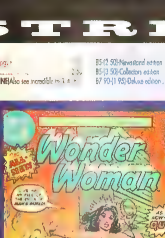
41-85 ..... 2.50
WOLVERINE(Also see Incredible Hulk #180 & Marvel Comics Presents #8)



WONDER WOMAN #269

181 & Kitty Pryde &...) 2.50
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Marvel Comics Group
1-Williams & ink all 35.00
2,3 ..... 25.00
4 ..... 27.00
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Marvel Comics
1-Buscema-a begins, ends 16 ..... 35.00
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3-5 ..... 12.00
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51-74: 75-80, 51-Sabretooth app. 55-57, 75-Gen13 app. 57-Death of Mariko. 60-64 Sabretooth saga pts. 1-5. 70-Wolverine bit apps. in Nemesis arc 3.00
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Sept, 1995-No. 4, Dec, 1995 (2.95, mini-series)
1-Foil-c; Leigh Lodes/Sale/c/a 3.00
...KNIGHT OF TERRA
1995 (6.95 one-shot
...Chronicles 7.00
...SAGA, THE
Sept, 1989-No. 4, Dec, 1989 (3.95, deluxe, mini-series)
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2-4 ..... 4.00
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Mar, 1995 (2.50, one shot)
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WOLFCHILD
Mar, 1997 (2.95, one shot)
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175-199 .....
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250-(1.95) .....
251-329 .....
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196 197 (pg.) Reprints .....
198 (2.95) wrap-around-c; Diana's Birthday 3.00
207-New team titles app. 1.50
288 289 301-328 .....
329 Double-length issue .....

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Feb, 1987-Present (1.25/1.50/1.75)
DC Comics
1-Perez-c/a begins; covers only #25-60 .....
2-20 .....
21-49 .....
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51-130, 52 pgs.)-New titans, JLA app. .....
60 (1.50, 52 pgs.)-New titans, JLA app. .....
61-84: 62-New Director & Ballard-c begin .....
82-84: 82-begin 1.50-c .....
85-149: Deathstroke .....
86,87 .....
88-93: 88-Superman & app. 92-1st Artemis .....
& 1/2 (9/94) .....
94-98: 94-(11/94) 93-Hawkman app. 96-Joker-c .....
98, 99: 98-begin 1.75-c .....
100 (2.95)-Newsstand, Death of Artemis .....
100 (3.95) Direct Market, foil-c, Death of Artemis .....
101-119: 101-Joker Symbol/c & begins

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We always receive a lot of mail asking us about the availability of our back issues, so we're responding. We know a lot of you missed an issue or a variant cover back then or really want to read an article you've heard about but can't find. Well, we want your collection to be complete. These are not reprints, but simply the issues we have left in our warehouses or here in the office. So act now! When these are gone, they're gone for good and will never be available again!

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'70s COMICS ARE DY-NO-MITE!

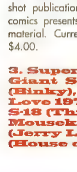
by Tony Starks

When I think '70s, I think disco, Olivia Newton-John, and Kojak. But I also think of comics. You see, pet rocks and Farrah posters weren't the only cool collectibles to be found back in the '70s, there were some great comics published as well. And a handful of them are unusually obscure despite the fact that they were printed only about 20 years ago. In fact, every day seems to bring some new discovery of a scarce 1970s comic book.

As far as collecting comics from the '70s, collectors have traditionally placed the most value on desirability, making the most expensive comics those that feature the most popular characters. But the collector of 1970s comics seems to place an even greater premium on scarcity than other collectors. Perhaps there's a subconscious desire by '70s (Bronze Age) collectors to prove wrong the commonly held belief that comics published after 1968 are common and easy to find. Perhaps it's because scarce Bronze Age comics, when eventually found, are still inexpensive—often under $25.00. Or perhaps the '70s collector represents the cutting edge of a new trend toward a greater emphasis on scarcity—an emphasis common with other collectibles like, well, pet rocks.

One thing is certain—'70s comic collectors are chasing after the most unusual, obscure, and hard to find items. Just like Partridge Family lunch boxes, Nixon pins, or Planet of the Apes figures, there are comic books that are equally kitchy and tough to find, some of them more scarce than any of those items.

So which books are truly scarce? After consulting with several other expert Bronze Age dealers and collectors, the following list was arrived at. Keep in mind that this list is not the final word—many other comics could in time be determined as scarce.



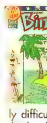
1. DC Super Special 100 page Giant 5 DC 1971

Virtually all of DC's 100 page issues are currently very much in demand. This issue, "Love Stories," is one of the rarest Bronze Age books. Currently guides for $14.00, but several sales in the $100 price range have been documented.

2. Larry Harmon's Laurel & Hardy 1 DC 1972

This seldom seen one-shot publication by DC comics presents all new material. Current guide $4.00.

3. Super DC Giant S-13 (Binky), S-17 (Love 1970), S-18 (Three Mouseketeers), S-19 (Jerry Lewis), S-20 (House of Mystery),



$2-21 (Love 1871)
DC Sep/Oct 1970-Feb 1971

If it seems to be "cheating" to list all six of these books together, allow me to explain. All are equally difficult to find (well, **Binky** may be the hardest). All appear to have been published just a few scant months apart. The first nine (#13-#21) issues were published in the space of just five months, and the entire 14-issue run in less than a year! All are very strange, very cool, and very affordable at current guide of $5.00 or less.

4. Homer the Happy Ghost V2 1
Marvel Nov 1969

Back in the mid 1950s, Marvel's Casper clone enjoyed a three year run. In 1969-1970, **Homer** returned for a rarely seen five issue run. No one consulted for this article has ever even seen a first issue! Guides for a modest $10.00.

5. Dudley De-Right 1
Charlton Aug 1970

More Charltons probably deserve the annotation of being scarce (certainly many were unusual) but enough information has yet to surface concerning which books are the hardest to find. The TV series generates enough fan interest for ol' Dudley to know it's a toughie. Guides for a more respectable $42.00.

6. Dark Mansion of Forbidden Love 1
DC Sep/Oct 1971

Publish a comic book in an obscure genre (gothic romance). Charge 25 cents for it when your competitors' comics only cost 15 cents. Wait 25+ years and what do you have? A comic book that is damn hard to find, that's what! Did I mention the really cool covers on this series? Guides at $18.00, but often sells at 2x that.

7. Sinister House of Secret Love 1
DC Oct/Nov 1971

A sister title to **Dark Mansion**, everything said about **DM** applies to this title as well. Even better, **Sinister House** guides for only $10.00.

8. Night Nurse 14
Marvel Nov 1972-May 1973

All four issues of nurse Linda Carter's heart-throbbing adventures were judged equally difficult to find. You may not realize it, but **Nurse** comics have enjoyed some success over the years. These only guide for $3.00 apiece, but reported sales have been as high as $50.00 on #1 and $20.00 on #2.4.

9. Weird War Tales 1
DC Sep/Oct 1971

This book represents DC's attempt at combining two successful genres, War and Mystery/Horror. The experiment was a success, as the title ran 12 years and 124 issues. The first five issues were oversized and overpriced for the time (25 cents for 52 pages) and are thus difficult to find. A black cover on the first issue makes finding a NM copy at its guide price of $10.00 just wishful thinking

10. Ghosts
DC Sep/Oct 1971

Another successful DC mystery title introduced in 1971 that enjoyed a long run—112 issues over an eleven year span. Like **Weird War**, the first five issues are 25 cent giants, which resulted in lower sales and, for collectors now, a scarce collectible. Guide $14.00

11. Limited Collector's Edition C-20
DC 1973

Currently, all treasury size (10"x13 1/2") comics are very much in demand, and many are proving quite difficult to find. **Rudolph, the Red Nosed Reindeer** is probably the toughest of them all. This issue (C-20) is actually the first issue of the Limited Collector's Edition run. Guide $8.00

12. DC 100 page Super Special 4
DC 1971

The first issue (there was no #1.43) of DC 100 page giants, **Weird Mystery Tales**, sneaks into the number 12 spot on our scarcity chart. A great Wrightson cover and splash page are bonuses. Guide $10.00

****SPECIAL NOTE:** The following books are thought to be scarce by our panel, but only in true Near Mint condition.

1. Marvel Spotlight 2
Marvel Dec 1972.

The first appearance of Werewolf by Night was mutually agreed upon as the hardest Bronze age book to find in true NM condition. Recently a collection surfaced out of Canada with near complete NM/M runs of 70's Marvels. As always, the Spotlight #2 fell short, at VF+. Expect to pay NM guide of $40.00 for a VF copy, and don't bother waiting for NM—life is too short!

2. All-Star Western 10
DC Feb/Mar 1972

The first appearance of Jonah Hex was an overlooked key for decades, and is now hard to find as a result. Even low grade copies are not that easy to find—who the hell collected All-Star Western anyway, especially after they raised the price to 25 cents and filled it with reprints? Not overpriced at current guide of $105.00.

Editors Note: FAN and Tony Starks would like to thank Bill Alexander of Sunnyvale, California, Alan Behr (Heroes) of Campbell, California, Michael (Duckman) Naiman of San Diego, California and Matt Schiffman of Wilsonville, Oregon for their input and help with this article ✚

THE TOUGHEST OF THE TOUGH

Duck collectors have long known that several books published by Whitman in July 1980 are "as rare as ducks' teeth." Issues include **Uncle Scrooge** #179, **Walt Disney's Comics & Stories** #480, **Donald Duck** #222, and **Daisy & Donald** #47. Of these issues, the **Uncle Scrooge** is probably the most sought after. The theory on these four books is that Whitman only distributed them via sealed 3-packs, and the comics never made it to traditional comic outlets.

VAMPIRELLA COLOR SPECIAL

Vampirella was a solid Bronze Age hit for Warren Publishing. But in order to avoid the censorship of the Comics Code Authority, **Vampirella** always appeared in the black & white magazine format. But in 1977, the **Vampirella Color Special** was offered to collectors. Fans had to send a coupon from the back cover along with $5.55 in order to obtain a copy. To my knowledge, no copies were ever distributed via the newsstands. Not scarce enough, you say? OK, then try finding the signed (by the artist) and numbered hardcover edition that was limited to only 500 copies, offered at the princely sum of $14.10!

The Original FAN CHECKLIST

If you've read Benn Ray's editorial (or picked up on comments made in many of the other articles in this issue), you know we've suspended publication on ***FAN****. This issue is it for now, fellow babies, and quicker than you can say "I feel sick! You've got to help me, Dr. Fever!" we've assembled a check list for our fellow completionists out there in comic land. For those of you too sad or simply too afraid to ask,* ***FAN*** *#3-10, and #12-14 had unsolicited variant covers. For* ***FAN*** *#15-24, both covers were offered. There were lots of personal favorites around the office, and there were a few "What were we thinking?" kind of days, too.*

FAN #1 Superman Vs. Aliens Cover by Dan Jurgens

FAN #2 Batman Cover by Kelley Jones

FAN #3 Prophet/Badrock Cover by Rob Liefeld & Stephen Platt

San Diego Con/Shi Variant Cover by William Tucci Cover Ratio - 4:1

FAN #4 I-Bots Cover by George Perez

Lady Death Variant Cover by Steven Hughes Cover Ratio - 4:1

FAN #5 Star Wars Cover by Mathieu Lauffray

Aliens Variant Cover by Bernie Wrightson Cover Ratio - 4:1

FAN #6 Spawn/WildC.A.T.S Cover by Scott Clark

Avengelyne Variant Cover by Kelly Sims & Roger Cruz Cover Ratio - 4:1

FAN #7 Vampirella Christmas Cover by Cassar & Chris Batista **Indy Press Jam** Variant Cover by Sim, Garhard, Moore, Darkin, Christy, Mirsaidi, Wheeler, Hoyes, Pope, Woodring, Boggs, Weller, Hempel, Ware, and Jeff Dilon Cover Ratio - 4:1

FAN #8 Ash Cover by Joe Quesada & Jimmy Palmiotti

Razor Variant Cover by Rick Ivan Cover Ratio - 4:1

FAN #9 Marvel Versus DC Cover by Dan Jurgens & Josef Rubenstein

Lady Rawhide Variant Cover by Fastner & Larson Cover Ratio - 4:1

FAN #10 DefCon 4 Cover by Mat Broome & Edwin Rosell

Poison Elves Variant Cover by Drew Hayes Cover Ratio - 4:1

FAN #11 Spawn & Angela Cover by Greg Capullo

FAN #12 Ateevik Angela Cover by Steve Ellis

Spider-Man Variant Cover by John Romita, Jr. Cover Ratio - 1:1

FAN #13 Medieval Spawn/Witchblade Cover by B. Peterson & Bath

Batman/Grendel Variant Cover by Matt Wagner Cover Ratio - 4:1

FAN #14 Superman/Kingdom Come Cover by Alex Ross **X-O Manowar**

/Iron Man-San Diego Con Variant Cover by Andy Smith. Cover Ratio - 4:1

FAN #15 Homage Cover by Terry Moore, Brent Anderson & Paul Smith

Batman Cover by Jim Aparo & Bill Sienkiewicz

FAN #16 House of Secrets Cover by Teddy Kristiansen

Captain America Cover by Rob Liefeld & Jonathan Sibal

FAN #17 X-Men Cover by Jeff Matsuda & Art Thibert

JLA Cover by Howard Porter & Jonny Dell

and of course...

FAN #24 Amalgam '97 Cover by Tom Grummet & Karl Kesel

(immediate right) **Joker/Riddler - April Fools** Cover by Rick Burchett (far right)

FAN #18 Batman: The Long Halloween

Cover by Tim Sale **Lady Death Co** by Steven Hughes

FAN #19 Dark Knight 10th Ann. Cover by Frank Miller

X-Force Cover by Adam Pollina & Mark Farmer

FAN #20 Ash/Azrael Cover by Joe Quesada & Jimmy

Palmiotti **Shi/Daredevil** Cover by William Tucci

FAN #21 Wynonna Earp Cover by Joyce Chin & Art Adams

DC Animated Cover by Dev Maddan

FAN #22 Spider-Man and Mary Jane Cover by Mike

Weiringa **Lois & Clark** Photo Cover by Warner Bros

FAN #23 Gen-X Spring Break (Left and

Right) Covers by Humberto Ramos & Jimmy Palmiotti

You can tell it's the last issue. Benn always edited out the ***WKRP*** *reference before. A special tip of the* ***FAN*** *cap to Peter Weller, without whom...*

MARKET REPORTS

PAT BROWER

GRAHAM CRACKERS COMICS
1207 E. BUTTERFIELD RD.
WHEATON, IL 60187
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"Waitaminit", you say, "what the heck is this? This ain't that Shawn fella I gets such a tickle outta." And indeed my friends, that much is true. Our sweet and innocent young Mr. Spurlock has moved on to better things, in this very magazine, actually. And I'll bet he amuses and educates you now more than ever! Yet fret not, oh humble gentle beings, as I have worked ever so closely with Shawn to this long year and I can promise you most of his bitterness has rubbed off. With that stellar introduction out of the way, let's get on with the *carnage* (™ & © 1997 Marvel Entertainment Group, all rights reserved)...er, that is, let's get on with this market report thingie.

DC COMICS

Look! up in the sky! It's a bird! It's a plane! It's...it's, um, Electra (™ & © 1997 Marvel Entertainment Group, all rights reserved)? The AuroraBorealis? A freak electrical storm sent from the mysterious forces above to re-power King Kong? NO! It's marketing dollars hard at work! If there's one thing DC knows how to do, it's how to get media exposure, especially for Big Blue—er, Big Sparky...? Yet despite any criticisms of his altered apparel, **Superman** #123 sold and sold well. Anticipating a strong showing, yet keeping the recent **Superman Wedding Special** fresh in mind, we conservatively upped our **Superman** numbers, and it's gone. And so is the reorder. 2nd prints, anyone? Yet for once, we expect follow up issues to do better than normal as well. • Otherwise, DC's consistent best seller is still **J.L.F'n A.** It is the one book that everyone who reads comics must read. And while we're talking about definitive superhero books, and not that you haven't heard about this one enough, can you ever actually get enough of **Kingdom Come**? As I write this, we have pre-sold over 80 copies of the gorgeous $90 **Kingdom Come Slipcase Set**. Kinda renews your faith in today's comic book readers, doesn't it?

MARVEL COMICS

And now on to once oh, so Mighty Marvel. Remember the good ol' days when retailers were proud to carry a full line of Marvel books? Read 'em all! Now "poignant" story questions are met with a feeble "Uh, I haven't read that one yet...I guess." No longer my quality-hungry friends! An anonymous Marvel higher-up (well, I know who it is, I just can't tell you) has the solution! Good art? Intriguing characters? Captivating stories? No, no, no. All Marvel needs to do to sell more books is put the phrase **"World's Greatest Comic Company"** on every cover! Retailers: want more money coming in from the selling of Marvel product? Problem solved! How 'bout a universal Marvel cover price of $2.99? That's about 50¢ more for you for each comic sold! Reap the rewards of business expertise! Woo Hoo! (Note: While these practices may never come to light—Please GOD!—, they are legitimate ideas from very high up the Marvel corporate ladder.) • As for actual sales this month, the Heroes Reborn titles are holding well (even **Captain America**—what's wrong with you people?!?), selling around **X-Men** & **Uncanny** numbers. We expect a rise in **Cap** and **A-**

Strike a pose! The all-new, improved and good for ya Superman

vengers when the WildStorm guys take over. Lesser X-titles (**X-Force**, **Excalibur**) are down a bit and **Spider-**titles have dropped by about 2 people per month. Uh, is there anything else...?

IMAGE COMICS

Well, after a string of big hits, it looks like Top Cow has its first moderate seller in a while with **Arcanum**. It sold all right, but nowhere near the **Darkness** numbers we were hoping. Actually it sold about 1/3 of what **Darkness** #1 did. We just hoped for so much more, as it's quite a nice looking book. But on the upside, **Darkness** and **Witchblade** keep selling out. • Elsewhere in the Image Universe, the recent deluge of **WildC.A.T.S** issues has hurt that book's sales a bit, but releasing 1 book between October and January, and 4 between January and March would mess up any book's sales. • Also, **Curse of the Spawn** keeps dropping, even the Sam & Twitch (the most popular recent McFarlane Toys—that is until the **KISS** figures come out. A store in Chicago, not a comic store, has radio commercials about their taxing pre-orders for the KISS dolls at $50 each!?!? This is another example of the non-comic buying public falling for (toy) industry hype! But you can help! Get all of your non-cool friends, the ones that don't read comics, into a comic book store. You read comics; I read comics; Comics **MUST** be cool! Wow this was a long digression. And now back to our topic.] issue. Here's hoping Angela can boost sales. • Everything else in Image is okay. There's even minor interest in the bucket-load of 'new' titles brought in by Jim Valentino, but honestly, I don't think half of those titles will make a year.

VIZ COMMUNICATIONS

Kids today **sure** like their manga! So long as it's not in every mainstream superhero title that is, and Viz proves it! **Ranma 1/2** sells better for us than a lot of Marvel & DC books, and you know what? It should. With an emphasis on solid storytelling and unique characters, Rumiko Takahshi shows why she's the largest selling female comics artist in the world today. Books like **Battle Angel Alita** and **Maison Ikkoku** (May-Zon Ee-ka-koo—ask for it by name!) have seen steady, solid numbers for the last few years now, and upcoming titles such as **Metal Guardian Faust** and **Inu-Yasha** have the ability to dramatically increase Viz's market share. Find out now what the big deal is about manga & anime.

THE WRAP-UP

Overall it seems that the comic buying public remains the same. Sales aren't up in huge numbers, heralding the *onslaught* (™ & © 1997 Marvel Entertainment Group, all rights reserved) of an all-new comic market, but sales aren't the worst ever, either. Hey, they can always go up, always; but at least there seems to be a general movement towards quality and fun again, and you can never get enough of that. Hear that Marvel? You can never get enough of quality or fun (quality & fun ™ & © 1997 DC Comics, all rights reserved).

A SCS AFFILIATE WORKING TO SERVE YOU

gsims@ix.netcom.com

REC.ARTS.COMICS.MARKETPLACE

Greetings from deep in the heart of the Internet, which is fast becoming the place to be for buying and selling comics. I have been dealing on the Internet for many years and the good folks at Gemstone decided that it was time that we came up with an Internet market report.

There is a place in the Internet solely devoted to the buying and selling of comics that has been around for many years. It is a newsgroup called rec.arts.comics.marketplace. Whoa, slow down...ok...what is a newsgroup, you ask?

A newsgroup is an electronic public bulletin board system. It is like an office bulletin board, where people post messages. There are currently over 20,000 different newsgroups. They are organized through a hierarchy. The REC hierarchy (read: recreation) contains many sub-levels. Under the ARTS level, you will find a COMICS section. Under the COMICS section, you will find many different newsgroups. For example, there is rec.arts.comics.marvel.universe (for discussion of All Marvel Titles EXCEPT the X-Books), rec.arts.comics.xbooks (for discussion of X-Men related books ONLY). Then, of course, there is rec.arts.comics.dc.universe (for discussion of DC-related books ONLY), and there is also rec.arts.comics.marketplace (for buying and selling of comics and related materials ONLY).

Notice how I stressed ONLY this or ONLY that in the newsgroups listed above? Well, the hierarchy was set up for a reason. With increasing Internet traffic every year, it gets frustrating having to weed through a bunch of off-topic posts about how cool Wolverine is when you're in the newsgroup for buying and selling comics. To help stem the flow of traffic, there are newsgroup FAQ's (read: Frequently Asked Questions) posted daily to each of the groups. These FAQ's contain all sorts of useful information about posting messages to the appropriate groups, among other things.

JUST A MATTER OF TRUST

The dynamics of buying and selling on the Internet can sometimes vary greatly from traditional methods. Unlike comic stores, where you can see the people and product that you wish to buy, the whole Internet market system is based on trust. A person may post to the Net that they have 100 copies of **Witchblade** #1 that they want to sell for $1 each. Well, as a buyer, I have a decision to make: Do I trust the person on the other end of the computer? Well, by and large, I do. I have made hundreds of transactions through the net and have always, for the most part, been satisfied.

Those of us that are regulars on the Comic Marketplace have tried to come up with different methods of weeding out the bad dealers & traders from the good (and just for the record, there are a lot more good dealers than bad).

I post a Good Dealer Report about once every two weeks or so. In it, I include names and e-mail addresses of those folks on the net that I have had good dealings with. People often e-mail me asking if they can trust a person that they are considering buying from. If I've dealt with them, I'll give them a thumbs up.

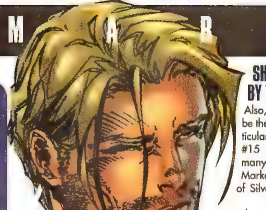
YOU SAY POTATO, I SAY POTATO

Another problem that occurs is grading the books. I say that I have a copy of **Showcase** #4 in Fine condition. Well, if you saw a copy in a comic store, you could ask to see it and judge for yourself what grade it was in and if you thought it was worth the asking price. On the Net, you have to request detailed descriptions of the books. However, the truth of the matter is grading is subjective. About a year ago, I bought a few **ASM**s (#80-#85). I was told that they were in Fine/Fine+ condition. When I received them, I found them to be in Good or VG. Needless to say, I was disappointed. However, most Marketplace dealers will offer a return policy (usually a week).

THE ART OF UNDERCUTTING

A problem that comic stores have sometimes found on the Marketplace is the competition. Many stores do not have to face this where they are located. On the Marketplace, however, competition can be fierce. The practice is called undercutting. For example, let's say I have a **Preacher** #1 in VF/NM that I want to sell for $40. Well, there may be several collectors who have copies that they are willing to sell for $25-$35. They have the option to take my post (or advertisement, if you will) and write UNDERCUT: **Preacher** #1 in VF/NM for $25. Needless to say potential buyers will probably consider buying from the other person.

This competition sometimes stems from the fact that there are many private collectors dealing on the Marketplace. These collectors know that if they take their comics to a store, they will generally only get 10%-50% of Guide for them. Many collectors are also becoming aware that they can sell them on the Marketplace for 50%-100% of Guide.



SHOWCASE #4s BY THE POUND

Also, you will generally never be the only person selling a particular book. Do you have an **AF** #15 in your store? There are many for sale in the Marketplace. Do you have runs of Silver or Golden Age? There are many runs of just about every title found on the net. What does this mean? Well, it usually means (but not always) that books (mainly Silver Age) go for below Guide, sometimes well below Guide. Here are some of the prices I've recently sold books for on the net: **Fantastic Four** #1 Good(-) $750, **X-Men** #1 Good $350, **Hawkman** #1 VF(-) $150, **ASM** #129 VF(+) $150, **Captain America** #100 Fine $100, **Preacher** #1-#22 $180, **Sandman** #1-#22 $299, **Witchblade** #1-#5 $50.

If you have any questions regarding the Comics Marketplace, feel free to e-mail me at: gsims@ix.netcom.com, to answer your questions.

JIM EVERETT

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FAX 847.931.0052

DC COMICS

March sales for DC comics have been strong. **JLA** is outselling every title offered. The book is extremely well written and illustrated and is the first book in a long time that has the reader eagerly anticipating the next issue. • **Superman** titles are on the upswing with his new powers and costume, but I think it will fizzle out after the initial four issues. Most people are buying just to find out what his new powers consist of, and after reading the first 2 or three issues, most have been disappointed. • Other strong sellers are **Adventures of Batman and Robin**, **Adventures in the DC Universe** and **Batman the Long Halloween**. Sales of Bat-related merchandise have picked up some due to anticipation of the new movie.

MARVEL COMICS

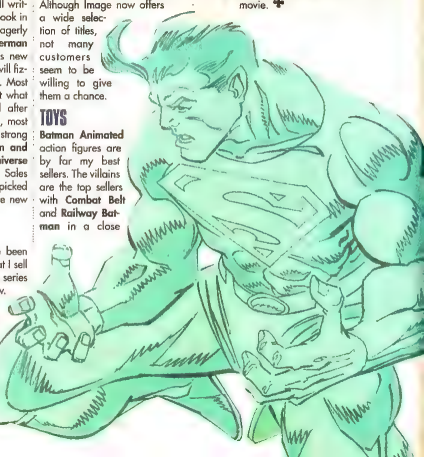
Overall Marvel comic sales have been poor. About 1/3 compared to what I sell in DC Comics. The Heroes Reborn series is the strongest seller right now. Although the sales of the Rob Liefeld titles have dropped to less than half of the initial orders of the first few issues, while the Jim Lee issues sales numbers continue to hold strong. • **X**-title sales are down along with **Spider-Man** titles. With so many issues to choose from most customers seem to choose to go with only one or two. **X-Men**, **X-Man** and **Wolverine** are the top X-titles and **Amazing Spider-Man** and **Spectacular Spider-Man** are the **Spidey** tops.

IMAGE COMICS

Spawn and **Witchblade** are the only constant selling issues. • **Maxx** and **Savage Dragon** sales have dropped to literally about 2 books a month. Although Image now offers a wide selection of titles, not many customers seem to be willing to give them a chance.

TOYS

Batman Animated action figures are by far my best sellers. The villains are the top sellers with **Combat Belt** and **Railway Batman** in a close second. The **Duo-Force** line has not been selling as strong as many people were disappointed that the **Harley Quinn** and **New Joker** figure were not included in the first wave. The **Deluxe Batman** figures have also been selling well with **Bane** and **Scarecrow** leading the pack. Look for **Batman** sales to grow with all the new product offerings of the new *Batman and Robin* movie. ✚



WELCOME!

Welcome to the FAN Headquarters™ listings! You can always be sure to find the latest issue of Overstreet's FAN at any of these fine retail stores. Listings are alphabetical by state, city, and store name.

ALABAMA

CAPITOL CITY COMIC SHOP
MONTGOMERY AL
334-277-1246

CAPT. COMICS
HOMEWOOD AL
205-870-0225

DEEP COLLECTIBLES
HUNTSVILLE AL
205-883-7327

ALASKA

BOSCO'S 1
ANCHORAGE AK
907-274-4117

ARIZONA

ALL ABOUT BOOKS & COMICS
PHOENIX AZ
602-277-0757

ALL ABOUT BOOKS & COMICS
PHOENIX AZ
602-494-1976

ALL ABOUT BOOKS & COMICS
TEMPE AZ
602-858-9447

ATOMIC COMICS
MESA AZ
602-649-0807

ATOMIC COMICS
DIRECT MAIL ORDER
MESA AZ
800-332-9027

ATOMIC COMICS II
PHOENIX AZ
602-395-1066

FANTASY COMICS
TUCSON AZ
520-620-1880

ARKANSAS

ALTERNATE WORLDS BOOKS & COMICS
HOT SPRINGS AR
501-525-8999

COMIC BOOK STORE
LITTLE ROCK AR
501-227-9777

CALIFORNIA

A-1 COMICS
SACRAMENTO CA
916-331-9203

ASHLEY TILLMAN STUDIO CITY CA
818-377-2650

BIG GUY'S COMICS & CARDS
MT. VIEW CA
415-965-8272

BRAVE NEW WORLD
NEWHALL CA
805-259-4745

CAPITOL COMICS & CARDS
SAN JOSE CA
408-998-4759

CARDS & COMICS CENTRAL
SAN FRANCISCO CA
415-668-3544

COMIC GALLERY
SAN DIEGO CA
619-578-9444

COMIC GALLERY
SAN DIEGO CA
619-483-4853

COMIC MANIA
FULLERTON CA
714-992-6649

COMIC RELIEF
BERKELEY CA
510-540-1731

COMIC-KAZE
SAN DIEGO CA
619-278-0371

COMICS & COMIX
SUISUN CITY CA
510-845-4091

COMICS & COMIX
FAIRFIELD CA

COMICS & DA-KIND
SAN FRANCISCO CA
415-337-5821

COMICS FACTORY
PASADENA CA
818-585-0618

COMICS INK
CULVER CITY CA
310-204-3240

COMICS N MORE
RESEDA CA
818-341-9630

COMICS UNLIMITED #2
WESTMINSTER CA
714-841-6646

COMICS-N-STUFF
SAN DIEGO CA
619-222-8908

COMICS-N-STUFF #1
NATIONAL CITY CA
619-479-9909

CRAZY CAT COMICS
MANHATTEN BCH CA
310-372-6704

CVS ENTERPRISES
LOS ANGELES CA
213-225-9904

DARK ANGEL COMICS
POMONA CA
909-623-7130

DREAM WORLD
VENTURA CA
805-650-3349

FANTASY DISTRIBTION
SAN LEANDRO CA
510-352-5832

FLYING COLORS COMICS & OTHER
CONCORD CA
510-825-5410

GEOFFREY'S COMICS
GARDENA CA
310-538-3198

GOLDEN APPLE 1
LOS ANGELES CA
213-658-6047

GOLDEN APPLE #2
NORTHRIDGE CA
818-993-7804

GRAPHITTI*
LOS ANGELES CA
310-824-3656

HI DE HO #1
SANTA MONICA CA
310-394-2820

J & K COMICS, ETC.
PETALUMA CA
707-575-1434

JEFFREY'S TOYS
SAN FRANCISCO CA
415-546-6551

KK'S KOMICS KARDS & KOLLECTIBLES
PLEASANTON CA
510-734-9298

KOMIC CON III
STUDIO CITY CA
818-761-3753

LEE'S COMICS
PALO ALTO CA
415-493-3957

LEE'S COMICS II
SAN MATEO CA
415-574-1489

MEGA CITY COMICS
CAMARILLO CA
805-485-2737

MELVIN E. NASH
CUPERTINO CA
408-253-2643

MILE HIGH COMICS
GARDEN GROVE CA
714-774-1159

MINT + COMICS
HAYWARD CA
510-887-2687

NY JOE'S SPORTS-CARDS
FRESNO CA
209-252-6659

PLANET X COMIS II
STANTON CA
714-854-6115

RALPH'S COMIC COR-NER
VENTURA CA
805-653-2732

STAND UP COMICS
CERRITOS CA
310-513-2879

WORLD'S BEST COMICS
SACRAMENTO CA
916-973-8973

COLORADO

COLORADO COIN BAR
ARVADA CO
303-425-0924

FREE TIME COMICS, INC.
FEDERAL HEIGHTS CO
303-466-1620

MILE HIGH COMICS
DENVER CO
303-455-2659

MILE HIGH COMICS
GLENDALE CO
303-691-2212

TIME WARP, INC.
BOULDER CO
303-443-4500

CONNECTICUT

BURIED UNDER COMICS
MANCHESTER CT
860-643-7295

FANTASY COMICS
BRIDGEPORT CT
203-335-6421

OFF THE WALL COMICS & CARDS
W HARTFORD CT
860-233-5714

THE BOOKIE
E HARTFORD CT
860-289-1208

DELAWARE

CAPTAIN BLUE HEN COMICS
NEWARK DE
302-737-3434

FIRST STATE COMICS
BEAR DE
302-836-8806

FLORIDA

COLISEUM OF COMICS
ORLANDO FL
407-422-5757

COMIC WAREHOUSE
NAPLES FL
941-643-1020

EMERALD CITY COMICS & COLLECTIBLES
SEMINOLE FL
813-398-2665

FAMOUS FACES & FUNNIES
MELBOURNE FL
407-259-3575

GREEN SHIFT 1
TAMPA FL
813-238-4177

MERLIN'S BOOKS
TAMPA FL
813-972-1766

MONEY HAVEN
PANAMA CITY FL
904-763-9726

MVP CARDS & COMICS
N LAUDERDALE FL
954-726-1753

PLANET EARTH COMICS
HUDSON FL
813-863-5544

SUPERHEROES UNLIMITED #2
N MIAMI BCH FL
305-940-9539

TROPIC COMICS
PLANTATION FL
954-587-8878

TROPIC COMICS
FT LAUDERDALE FL
954-351-0001

TROPIC COMICS SOUTH
N MIAMI BCH FL
305-940-8700

WONDER WATER & SPORTS COLLECT
CLEARWATER FL
813-784-2256

GEORGIA

AUGUSTA BOOK EXCHANGE
AUGUSTA GA
706-793-7796

COMIC CARAVAN
CEDARTOWN GA
770-748-4340

DARK ADVENTURE COMICS
DULUTH GA
770-623-3675

GREAT ESCAPE COMICS & GAMES
MARIETTA GA
770-973-2253

OXFORD COMICS
ATLANTA GA
404-233-8692

QUEST COMIC SHOPS
CARROLLTON GA
770-832-0172

SHARPE, INC.
DECATUR GA
404-248-9846

TITAN BOOKS & COMICS
COLLEGE PARK GA
770-996-9125

TITAN GAMES & COMICS III
SMYRNA GA
770-433-8226

HAWAII

GECKO BOOKS & COMICS
HONOLULU HI
808-732-1292

HOBBIES HAWAII
HONOLULU HI
808-423-0265

JELLY'S COMICS & MUSIC
AIEA HI
808-735-7676

JELLY'S COMICS & MUSIC
HONOLULU HI
808-837-7800

ILLINOIS

ACME BOOKS
PEORIA IL
309-691-9816

AL N' ANN'S COLLECTIBLES
MCHENRY IL
815-344-9696

AMAZING FANTASY COMIC SHOP, LTD
FRANKFORT IL
815-469-5092

CHICAGO COMICS
CHICAGO IL
773-528-1983

COMIC SERVICE
SPRINGFIELD IL
217-529-2366

DREAMLAND COMICS
ELK GROVE IL
847-584-4537

DREAMLAND COMICS
SCHAUMBURG IL
847-524-6060

DREAMLAND COMICS I
BUFFALO GROVE IL
847-259-6060

GRAHAM CRACKERS
AURORA IL
847-897-6622

GRAHAM CRACKERS
BOLINGBROOK IL
708-739-6810

GRAHAM CRACKERS
DARIEN IL
708-910-509

GRAHAM CRACKERS
GLENELLYN IL
708-469-6141

GRAHAM CRACKERS
NAPERVILLE IL
708-355-4310

GRAHAM CRACKERS
WHEATON IL
708-668-1350

INDEPENDENCE
COMICS & CARDS
CHICAGO IL
312-539-6720

KEITH'S KOMIX
SCHAUMBURG IL
847-534-9436

M & M COMIC SERVICE
ORLAND PARK IL
708-349-2486

NOW PLAYING, INC.
CHICAGO IL
312-332-0043

OLD CHICAGO
COMICS & CARDS
BOLINGBROOK IL
630-378-1879

THE TREASURE HOUSE
PEKIN IL
309-353-8554

TOMORROW
IS YESTERDAY
ROCKFORD IL
815-633-0330

WINDY CITY COMICS
CHICAGO IL
312-935-3244

INDIANA

ALL STAR COMICS
MISHAWAKA IN
219-258-4388

COMIC CARNIVAL
INDIANPOLIS IN
317-253-8882

COMIC QUEST, INC.
EVANSVILLE IN
812-474-1017

DOWNTOWN
COMICS, INC.
INDIANAPOLIS IN
317-237-0397

KANSAS

1,000,000 COMIX
OVERLAND PARK KS
913-383-1777

PRAIRIE DOG COMICS
WICHITA KS
316-942-3436

KENTUCKY

COMIC BOOK
WORLD, INC.
FLORENCE KY
606-371-9562

COMIC BOOK
WORLD, INC.
LOUISVILLE KY
502-964-5500

COMIC VAULT
RADCLIFF KY
502-352-1144

GREAT ESCAPE
LOUISVILLE KY
502-456-2216

LOUISIANA

LOUISIANA DOUBLE
PLAY
BATON ROUGE LA
504-296-5812

MARYLAND

ALTERNATE WORLDS
COCKEYSVILLE MD
410-666-3290

CLOSET OF COMICS
COLLEGE PARK MD
301-699-0498

FUDD'S RABBIT HOLE
PASADENA MD
410-437-5542

GEPPI'S COMIC
WORLD - HARBOR-
PLACE
BALTIMORE MD
410-547-0910

GEPPI'S COMIC
WORLD - SECURITY
MALL
BALTIMORE MD
410-298-1758

GEPPI'S COMIC
WORLD-SILVER SPRING
SILVER SPRING MD
301-588-2546

VAULT OF COMICS
NEW MARKET MD
301-607-6504

WALDORF/ARMY/NAVY
WALDORF MD
301-843-5252

MASSACHUSETTS

COMICALLY SPEAKING
READING MA
617-944-9636

FEDERATION COMICS
PEABODY MA
508-531-1538

LARRY'S COMICS
LOWELL MA
508-459-5323

NEW ENGLAND
COMICS
BROCKTON MA
508-559-5068

NEW ENGLAND
COMICS
CAMBRIDGE MA
617-354-5352

NEW ENGLAND
COMICS
MALDEN MA
617-322-2404

NEW ENGLAND
COMICS
NORWOOD MA
617-769-4552

NEW ENGLAND
COMICS
QUINCY MA
617-770-1848

NEW ENGLAND
COMICS
QUINCY MA
617-774-0140

NEWBURY COMICS,
INC.
ALLSTON MA
617-254-1666

QUALITY COMICS
N ATTLEBORO MA
508-643-4022

MICHIGAN

A-Z CARDS & COMICS
GARDEN CITY MI
313-425-6780

BACK TO THE PAST
LIVONIA MI
313-261-5411

CLASSIC MOVIE &
COMIC CENTER
LIVONIA MI
810-476-1255

COMICS ARCHIVES,
INC.
REDFORD MI
313-937-8860

COMIX OASIS
ALLEN PARK MI
313-382-0700

COMIX OASIS
DETROIT MI
313-964-4450

DAVE'S COMICS &
COLLECTIBLES
ANN ARBOR MI
313-665-6969

DAVE'S COMICS &
COLLECTIBLES
ROYAL OAK MI
810-548-1230

FANFARE SPORTS
ENTERTAINMENT
KALAMAZOO MI
616-349-8866

FANTASY IN COMICS
WARREN MI
810-779-4130

TIME TRAVELLERS
BERKELEY MI
810-548-7213

MINNESOTA

COLLECTORS
CONNECTION
DULUTH MN
218-722-9551

HOT COMICS &
COLLECTIBLES - ST
ST. PAUL MN
612-776-7024

MINNESOTA
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F FILES

HEY BOYS, ANYONE WANT TO SEE MY SHOTGUN?
Managing Editor Todd Hoffer looks very mean. And silly. He makes us laugh, that Todd.
ICE, ICE, BABY!
Scott Braden is our Research Editor. He is funky and fresh. And very hip. He is in touch with the youth of today. He likes to sing rap music. He makes us laugh and doesn't know why.
WHY IS EVERYONE STARING AT ME?
This is Production Manager and Star Collector Arnold T. Blumberg. Everyone will think this is an old picture from the '70s. But it's not. He looks like this every day.
Editor Benn Ray put on the hat and his glasses. Then he took off everything else. This is when we knew the hat was evil. Very evil.
Billy
DOES ANYONE ELSE FEEL A DRAFT?

We're all too busy packing up to write the F Files this month at ***FAN****, so we're letting Billy the intern have a go at it. He's a little slow for a college kid, but that's okay. Nobody reads this page anyway.)*

This month at ***FAN****, we found a hat. We thought it was neat. Some of the people here put it on. We all laughed and laughed. Then we destroyed it because it was evil.*

The FAN Wheel of Mystery

Each month, the staffers at FAN spun our Wheel of Mystery, loaded with categories for our staff to respond to with lists (because everyone loves lists). This month, Toph Woodward took his turn at the Wheel, and fate brought him quite a tough category....

TOP FIVE HIGH SCHOOL SLOW DANCES

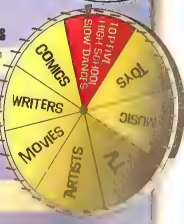
1) **Crazy For You—Madonna.** From the *Visionquest* soundtrack, the movie about a high school wrestler who dates a much older woman. This happened all the time in high school.

2) **Faithfully—Journey.** Really, though, anything Steve Perry sung was regarded as "truly deep" by high schoolers everywhere.

3) **Everytime You Go Away—Paul Young.** For those who dated people from other high schools or (gasp) the local community college.

4) **Against All Odds—Phil Collins.** Phil knew what it was like for so many couples out there. Give him a few years, and he could be like the Gen X version of Tom Jones.

5) **Keep On Lovin' You—REO Speedwagon.** Whatever happened to these guys? Are they now playing five at high school dances? Do the kids think they're some lame cover band?



C O N T

WINNERS

FAN #18

TALES FROM THE CRYPT
GRAND PRIZE
DAVID SPEARS
EAST RIDGE, TN
AGE 11

FIRST PRIZE
AARON THOMPSON
PEMPROKE PINES, FL
AGE 25

SECOND PRIZE
WALTER AMATY
STATEN ISLAND, NY
AGE 38

FIRST PRIZE WINNERS
JAKE BREWER
MIDDLEVILLE, MI
AGE 23

WILBERT CANN
BATON ROUGE, LA
AGE 39

EVERTT LEE COMBS
ODESSA, TX
AGE 24

CHRIS MYERS
SAN ANGELO, TX
AGE 38

ELYSHA PEARLMAN
VERONA, NJ
AGE 10

TIMOTHY S. SHINN
BELLEVILLE, NJ
AGE 24

RALPH E. VAUGHAN
CHULA VISTA, CA
AGE 42

HAROLD WEXLER
TOLEDO, OH
AGE 43

SHANNON WHITEHEAD
SALT LAKE CITY, UT
AGE 24

EDWARD B. YANCEY
LOWVILLE, NY
AGE 18

FAN #20

THE CRIME SPREE
GRAND PRIZE
JEFF METZNER
EXTON, PA
AGE 29

STAR TREK TOYS
GRAND PRIZE
JASON FLATOWICZ
LINCOLN, NE
AGE 20

MARS ATTACKS CONTEST
GRAND PRIZE WINNER
ED REPKA
WESTFIELD, NJ
AGE 36

FAN #21

HAUNT OF FEAR
GRAND PRIZE
SANDY PATZKE
GARLAND, TX
AGE 37

FIRST PRIZE
WILLIAM SCHNEIDER
YOUNGSTOWN, OH
AGE 50

SECOND PRIZE
THOMAS MILLS
SUN VALLEY, CA
AGE 61

BEHIND THE SCENES

THE TENTH
GRAND PRIZE
DAVE BLACK
CHERRY HILL, NJ
AGE 32

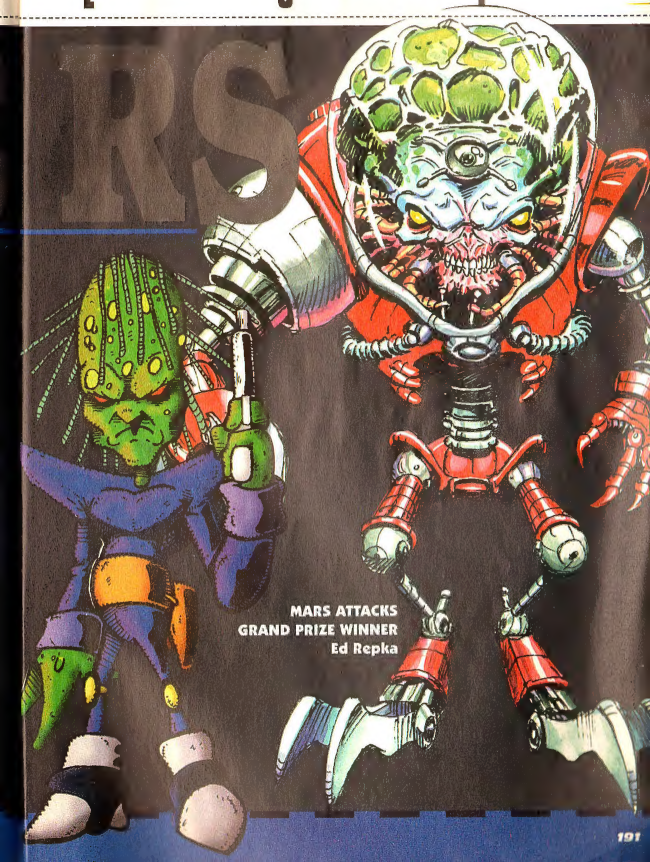
FAN #22

BEHIND THE SCENES - HITMAN
GRAND PRIZE
JOHN KOSUK
FLUSHING, NY
AGE 32

HELLINA FIGURE
GRAND PRIZE
EDWARD WELLS
BROOKLYN, NY
AGE 25

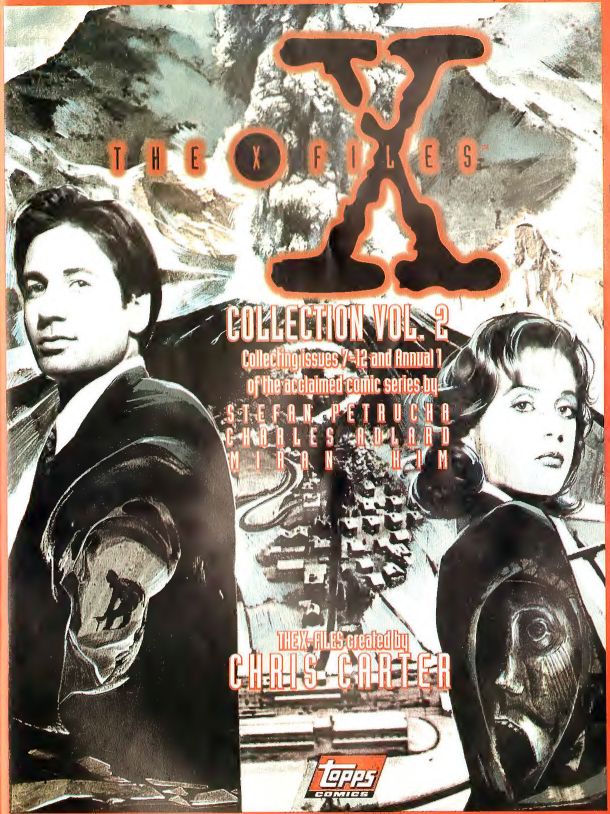
Okay, folks, that's it for the contest winners this time...but there are still some remaining winners to be chosen, particularly those for books being published about the time you read this. Since this is FAN's swan song, we won't be able to publish the winners' names in the magazine, but as soon as they're picked, we'll post the winners on our web site (www.gemstonepub.com). The contests in FAN #23 and even this issue are still good, so go for it!

MARS ATTACKS FIRST PRIZE WINNER
Edward B. Yancey



MARS ATTACKS
GRAND PRIZE WINNER
Ed Repka

FRANK MILLER



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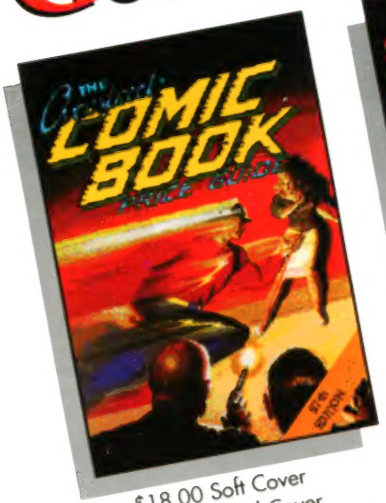

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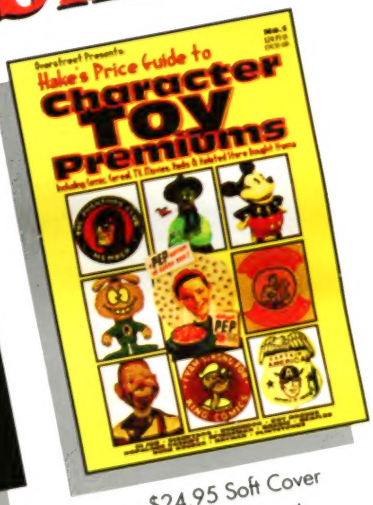

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